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The last volume of the Mulligan series was given out at the Comique Monday night, before a crowd that filled boxes, galleries and parquet. Dan's Tribulations is its title, and when *finis* was reached and the cover was closed on the last section of the continued narrative that has kept our play-goers in good humor for several years, the verdict was that the last is as good as the first or any of the others that have been sandwiched in between.

Briefly told, the story of the piece concerns the adventures of the Mulligans, their foes and allies, after the Madison avenue mansion and Cordelia's aspirations have been given up and honest Dan has moved back to the alley where he properly belongs. He has started a corner grocery, with the side-door appendage, while Cordelia runs a "Frinch" academy in a residence up-town. There is a mortgage on the latter, and to evade foreclosure and attachments for debt until the burden can be lifted, Mrs. Mulligan sells the property for one dollar to her friend, Mrs. Lochmuller, who serves her in the capacity of cook. Mrs. Lochmuller attempts to assert herself, and it looks for a time as if the Mulligans would be turned out of house and home by their creditors and the untrustworthy Bridget; but their boy, Tommy Mulligan, who has been out West making a fortune and getting elected to the Michigan Legislature, turns up in the nick of time and settles all the family obligations. The transfer of property is found to be invalid, as the dollar paid as a consideration was a "queer" one. The story ends with the happiness of Dan and Cordelia, the reconciliation of the Lochmullers and Mulligans through the mediation of Katie Lochmuller, Tommy's wife, and the pairing off of Dan's faithful friend and champion, Walsingham McSweeny, with the muscular Mrs. Dublin. In the earlier scenes there is an amusing underplot in which Simpson Primrose, Rebecca Allup and Palestine Puter play prominent parts. Rebecca is a widow at the opening of the play, her husband having died a short time before. She has sold the corpse to a sawbones and is going to have a mock nocturnal funeral, night being selected for the ceremony, as Rebecca explains, because "coaches cost six dollars in the daytime and night-hawks can be had for two." Primrose, who has stolen some silver plate and is wanted by the police, consents, so that he may escape, to play the corpse and be taken in a hearse to Jersey. There is a very funny scene where Primrose is on ice in a coffin, from which coign of vantage he picks the pockets of sympathizing friends and joins in a plantation hymn. A conflagration is effectively introduced and the escape of a bevy of negroes from a cellar through a coal-hole is extremely laughable.

The comedy bristles with the ready wit and quaint repartee of which Mr. Harrigan seems to have an inexhaustible supply. The situations are ingenious as well as comic. One burst of laughter followed another throughout the evening with the regularity of minute-guns. The spectators thoroughly enjoyed themselves and stamped 'Dan's Tribulations with immediate and unqualified approval.

Each favorite member of the company got a hearty welcome on his or her appearance. Mr. Harrigan's admirers showed their pleasure at finding Dan again in Mulligan Alley by fairly overwhelming him with applause. He acted with his accustomed happiness and sang some new songs that "caught on" at once. Tony Hart was at home as the wench Rebecca, but he was not so fortunately placed as the grown-up Tommy, with a black beard and a Western swagger. John Wild's Primrose, though there is little of him in this piece, was full of nigger humor. Michael Bradley as McSweeny, Harry Fisher as Lochmuller and George Wood as Puter were all as clever as usual. Mrs. Yeamans was not overburdened with work, for Cordelia is only a skeleton part now; but she managed in the last act to please the audience by some bits of inimitable comedy acting. The rest of the company gave very efficient aid.

All the new songs by Dave Braham made hits. "My Little Side Door" in the first act and the "Do, re, mi" chorus in the last were heartily applauded and had to be given over and over again. Witham's scenery was up to this capital artist's standard. The pictures were moved along smoothly and finished at a reasonable hour. There are a few talky scenes in the piece that need trimming down.

Dan's Tribulations is worthy of its author and the theatre. It cannot fail to enjoy a prosperous run and augment the reputation of both.

* * *

Mrs. Henderson's adaptation of George Ohnet's novel, "Le Maitre de Forges," called Claire and the Forge Master, was presented for the first time in this city at the Fifth Avenue on Saturday night. As is generally known, this piece is taken from the same source as Lady Clare. The principal difference between the work of Mrs. Henderson and that of Robert Buchanan is that the former faithfully adheres to the original, while the latter departs from it to a considerable extent in certain minor details. The main points of the two plots are identical, but Claire and the Forge Master has an advantage in the retention of the French *locale*. The events narrated by this play are perfectly probable when laid among French people, but they are highly improbable when applied to characters moving in English society. France and England are only divided by a short stretch of sea, but the people of the two countries are as widely separated as if they were on opposite parts of the earth. Their customs, laws and social conditions are not only different, but antipathetic. The circumstances attending the marriage and connubial experiences of Claire are not unusual, but peculiar to French life, while the similar experiences of Lady Clare are absurd when transferred to England.

Mrs. Henderson has performed her task skilfully. The piece is compact, consistent and dramatic. The situations and climaxes follow one another in natural sequence. The dialogue is well written and tells the story in a simple, straightforward and effective manner. The only grave fault is in the comedy passages, which have neither wit nor worth. It is this feature which should bring into strong contrast the undercurrent of serious interest, especially in the earlier acts, before the audience have become entirely absorbed in the troubles of the heroine. But aside from this the play offers little to decry and much to commend. It is workmanlike, and it should meet with success throughout the country. The audience was throughout deeply interested in the drama, and warmly applauded all the telling speeches and situations.

As Claire de Monbrison, Maude Granger was not altogether satisfactory. Since this actress began to twinkle as a star she has let herself loose, as it were, with results by no means gratifying. The quiet, intense methods that marked her acting formerly have given place to a ranting utterance and a stagey demeanor. Her voice never was a musical voice, but it answered very nicely so long as she kept it under control, but now its harshness is fully demonstrated by her tendency to shriek and bellow in emotional speeches. It sounds as if at some early period of her career she tried to rival a steam whistle and cracked it in the attempt. While Miss Granger did not act the part of the perturbed wife badly, it can as truly be said that she did not act it well. The performance was lacking in sympathetic qualities. It behooves Miss Granger, who is still a fine-looking woman and who possesses many qualifications for making a good emotional actress, to immediately renounce the stilted habits into which she has fallen. Many a professional has disappeared from view down the pitfall of conventionalism. In the fourth and fifth acts Miss Granger somewhat redeemed herself by approaching, at least, a natural delivery and manner. The speech of defiance to the Duchess was well done, and the parting from the husband previous to the duel was quite impassioned. But these were merely stray gleams of light in a dull and dark performance. The dresses worn by the lady were marvels of elegance. Such sumptuous and becoming toilettes are seldom seen on the stage, and the name of the maker, Madame Smith, deserves to be mentioned in connection with them. May Brookyn was very good as Herminie Jaillot, emphasizing the disagreeable characteristics of the part to such an extent that she achieved all that could be done with the part—incurring the detestation of the spectators. Lizarde Le Baron acted the Baroness La Valle prettily. Retta Henson (Manager Henderson's daughter), who but recently made her debut, played an *ingenue*, Marie, with girlish vivacity and naturalness. She displayed intelligence and self-possession and betrayed none of the *gaucherie* of the novice.

George Learock as the husband, Phillipe, acted admirably. He is a trifle old-fashioned in his style, but he gave dignity and forcefulness to the part. Mr. Learock recalls Charles Thorne, Jr., in some respects. All that he requires to become a thoroughly acceptable metropolitan actor is finish and a knowledge of how society men dress. He has all the other qualifications. Mr. Osmond Tearle might study Mr. Learock's performance with advantage. Clinton Stuart has sufficient swagger and ease of manner to play the Duke de Bligny nicely. This gentleman has the intelligence and capacity for representing characters of this order, and he will probably attain distinction some day as an actor of society parts. Albert Roberts, who was cast for Faben, is earnest and painstaking, but his voice is a high soprano, and that not only militates against his perpetual success but brings ridicule upon the scenes in which he participates. John Jack as Jaillot made the vulgarity of the part more amusing. Mr. Sommers as Lavelle and J. H. Stephens as Bachelin had little to do.

The play was not given a good setting, but one scene, the forges at night, being adequate, Claire and the Forge-Master will continue throughout the week. On Monday Harrison and Gourlay will appear in their farcical success, Skipped by the Light of the Moon.

* * *

The Pavements of Paris was given at the Fourteenth Street Theatre on Monday night. The adaptation is in some respects different from and better than the version presented with the same scenery some weeks ago at Nibblo's. A number of dramatists have tinkered at it, and yet none has left the unmistakable impression of his work upon the affair. In turn Mr. Cazauran, Mr. Barry and Mr. Grover have had a hack at it. Whoever may be responsible for the last amendments, it is apparent that the changes have had an improving effect, the melodrama now being essentially more compact, congruous and dramatic than it was before. There was a large audience present, and it followed the unfolding of the thrilling story with every indication of enjoyment and interest. The scenery and mechanical devices, particularly the realistic locomotive, were observed with undisguised approbation, while the efforts of the leading actors to give the piece suitable effectiveness were in the main entirely successful. J. B. Studley played Flachon with considerable force. The villainy of the character was developed to the greatest possible extent by the actor. Maurice was cleverly acted by Byron Douglas. A. C. Moreland, who has forsaken the post of interlocutor in the minstrels for a better class of work, appeared as Bonneau, the eccentric intelligence office man, and gave promise of justifying his change of occupation. Marie, the heroine, was nicely acted by Emily Baker, the Countess was acceptably represented by Frances Bates and the other characters were in capable hands. The auxiliaries gave life and color to the local scenes, which are by no means the least attractive feature of this play. The Pavements of Paris will be continued until Monday week, when Milton Nobles' new piece, Love and Law, is set down for production.

* * *

There was a good house at the Third Avenue Monday evening, where one of Brooks and Dickson's Romany Rye combinations began a week's sojourn. It is not the same company which appeared further down the street a fortnight ago, but is a much better one, although it is rated as "No. 2" by its proprietors. The scenery is a duplicate of that carried by the other party; the cast is more even and generally composed of superior people. The audience received the play and the actors with considerable enthusiasm. As Jack Hearne, Walter L. Dennis displayed ability which, although we had seen him successfully represent other parts, was beyond our expectations. His bearing and manner are manly and his appearance well adapted to the hero of a romantic melodrama. Unlike his predecessors in the part, he acts the strong scenes of the play quietly, again demonstrating that the most impressive acting is that which is dominated by force held in reserve. No man ever moved an intelligent audience by the dynamite method of speech, people having as great an objection to verbal explosions as those of gun-cotton. Mr. Dennis' discretion was appreciated, for he received much applause during the evening. Luke Martin was a capital Boss Knivett, J. M. Jordan a dramatic Joe Heckett and Ettie Baker as Gertie and Mrs. W. G. Jones as Mother Shipton were successful in their efforts to please the house. The rest of the cast was adequate to meet the demands of the various parts. Next week the Bijou company come to this theatre with Orpheus and Eurydice. The following attraction will be Claire and the Forge-Master.

* * *

At the Grand Opera House on Monday night there was a fair gathering to see In the Ranks, produced by Brooks and Dickson's company. The cast of the melodrama is partly the same as that which first acted it at the Standard; but in several cases changes have been made. Ned Drayton is capitally acted by Frank Weston, who is one of the best all-round leading men in the profession. He succeeds in concealing, to a large extent, the unmanly characteristics of the man, and gives him a courageous and earnest bearing, which go far toward ingratiating him into the good books of an audience. Grace Henderson acts Ruth Herrick with sincerity and womanly feeling, and Barbara is so charmingly played by Lillian Lewis that we almost forget Sydney Cowell was the original of the part in this city. Joe Buzzard and his voluable ma are still illustrated by Sidney Howard and Dora Stuart without having lost one jot of their humor. Leslie Allen as Colonel Wynter, Nelson Decker as Captain Holcroft, and J. H. Fitzpatrick as old Herrick have received notice at our hands on a previous occasion. The scenery showed to advantage on the capacious stage of the Opera House. The Easter attraction here will be The Silver King.

* * *

The show Tony Pastor has organized for the road is appearing at his theatre in Fourteenth street this week, the last of the regular season here. Our country cousins have a treat in store for them, as a better equipped variety entertainment could not be had for any money. To describe the programme in detail would be to describe all the cleverest acts and sketches that can be collected and compressed into one evening's performance. There are the inimitable Four Roses, the famous Martens, the agile Garnellas, the pretty St. Felix Sisters, the irresistible sketch artists, Frank and Lillian White, the humorous team Le Clair and Russell, the ventriloquial Duncan, the great Tony Pastor himself, besides many others. The performance is suitably wound up with a laughable Bad Boy Travestie, which discounts all rival affairs of a similar nature, inasmuch as it introduces not one, but half a dozen mischief-making youngsters. The troupe is, taken altogether, the best that Mr. Pastor has ever organized for his annual tour. The benefit to Mr. Harry Sanderson, we are happy to say, was a big success in every respect. There was a large house, and a programme that well repaid every one who attended.

* * *

The Lights o' London, despite the frequency of its visits, drew a fair house to Nibblo's Monday. There is nothing new to be said of the play or its presentation. The audience seemed to enjoy the performance, and applauded the old points as religiously as ever. Next week Lady Clare will be given here by the Wallack company.

* * *

On Saturday night at the Star, before a large house, the Lyceum company acted The Lyons Mail. The dual rôle of Lesurques and Dubosc affords Mr. Irving an opportunity to display his ability and versatility as a character actor—the line of business for which he is eminently suited and from which he should never depart. The cast was the same as that we noticed at length during the last Irving engagement. It therefore calls for no individual mention. The drama was of course carefully staged, and no detail was overlooked. The present week is given to Much Ado, which is being made a feature of the season. The houses have been large, but not by any means crowded. Monday night there was a good gallery, a fair balcony and but two rows of seats unoccupied in the parquet. On Saturday night Louis XI. will be played.

* * *

These are the last nights of Lady Clare at Wallack's. On Saturday its run at this theatre will end, and the following Monday Betsey will be brought out. In this comedy several members of the company who were not in the cast of Lady Clare, and who consequently have been out of sight for some time, will reappear.

* * *

Alpine Roses will be performed for the last time at the Madison Square on Thursday. Saturday night David Delasco's May Blossom will be produced. High hopes are based on this play, which will be a new departure at the M. S., or rather a return to the Hazel Kirke style of piece—May Blossom, like Mackaye's evergreen work, having a strong melodramatic tendency. The cast will include Georgia Cayvan, Joe Wheelock, Benj. Maginley, W. J. Le Moyne, and other well-known people. The scenery has been painted by Goatcher, Mazzanovich and Merry.

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Peck's Bad Boy will be spanked and sent to bed, or rather to the Provinces, where he properly belongs, after the present week. Next Monday Len Grover's farcial comedy, A Great Scheme, will be brought out at the Comedy Theatre.

The Musical Mirror.

On Monday night there was a large house at the Metropolitan, the announcement of The Huguenots, with the phenomenal cast, having drawn it. After some delay it was stated that Nilsson was suffering from a cold and could not appear; that word had not been sent to the theatre until a couple of hours before the time to begin the performance; that money would be refunded to those, etc., etc., etc. Almost everybody stayed and heard Sembrich in acts of The Huguenots and Lucia. Mr. Abbey is lucky—there has been but one disappointment besides this since he began at the Metropolitan. He always keeps faith with the public if his artists keep faith with him. Last night Gounod's Romeo and Juliet was set down for production. Notice of this performance is necessarily postponed until the next issue. Thursday night Trovatore will be sung. Friday night a sacred concert is to be given. The matinee on Saturday will be devoted to a repetition of Carmen.

* * *

A large audience attended the opening of Orpheus and Eurydice, at the People's Theatre, on Monday night. The people on the stage appeared to be in a particularly happy frame of mind, and the Bowery audience, warming toward them, gave the worst puns the most applause. The mastodonic Miss Somerville, as Juno, was selected as a mark for special favor. Digby Bell's song, "In All Other Respects," was encored until the judicious were grieved and the singer exhausted. Little Mulle, as Cupid, had the call all over the house. Podgy Pepper, the tenor, received a deserved encore for his interpolated song. The vivacious Vanoni was tired out by encores in the last act, and probably omitted the "buzz" duet with Bell on that account. George C. Boniface, Jr., was very funny as Styx, the porter in Hades. The scene in the clouds was miserable, as compared with the original Bijou production. But "in other respects" the performance was as pleasing as that given at the home theatre.

* * *

La Vie, at the Bijou, is drawing well enough to warrant the management in keeping it on a few weeks longer. La Belle Helene is in course of preparation, rehearsals taking place daily.

* * *

The Merry War, at the Casino, is strengthened by the accession of Alice May and weakened by the departure of Lilly Post. Rosalba Beecher, who is singing Violetta in place of the latter lady, has a nicely cultivated voice, but she can't act and isn't pretty. Miss May is exceedingly clever, having the vivacity, vigor and dash necessary to the interpretation of the amazonian Artemisia. Indeed, with Frederick Leslie, she divides the honors of the performance. The production of Falka will take place next Monday. The preparations are complete.

* * *

At the Sunday night concert here Angèle and Frederick Leslie were the soloists, the former giving several chansonettes and the latter singing some comic songs in his own inimitable manner. The attendance was good.

La Vie's Successor.

The attendance at the Bijou Opera House has increased during the past few days; but it has become evident to the managers that La Vie cannot run much longer. Its successor was put in rehearsal on Tuesday. Max Freeman's time has been fully occupied with Orpheus and Eurydice, so Sydney Rosenfeld was engaged to adapt Offenbach's La Belle Helene.

The necessity of securing first-class artists has so impressed the management that several cablegrams have been sent to Europe offering well-known people engagements. Fanny Leslie was most desired, but could not come. Aimée was pressed very hard to take the leading part in La Vie, but she did not consent. Nick Long, who has made a hit in a very poor part, leaves on May 12, and the end of Mansfield's contract with the Madison Square management is fast approaching.

Orpheus and Eurydice has drawn crowded houses everywhere. It has been decided to keep it on the road all Summer. An effort will also be made to keep the home house open during the hot weather.

A Texas Experience.

Minnie Hauk and her concert company returned last week from an extended tour of the South. Among the party was Constantin Sternberg, the well-known pianist. He detailed, in a very interesting way, to a MIRROR man the experiences of the party in Texas.

"The tour was very successful," said he. "Madame Hauk must have made a great deal of money. In two concerts in one town the receipts were $2,700, and in one concert in Galveston the receipts amounted to $2,000. But travelling in Texas is a great hardship. After leaving Galveston the hotel accommodations are wretched. But the people do everything possible to make one comfortable. I may say that a trip into Texas will completely dispel the notions which most people have of that country. It may have changed, but as we travelled we found great consideration and kindness everywhere. Things are rough, but nothing like what they are represented to us in the North."

"You met with two railroad accidents, did you not?"

"Yes, and they were very narrow escapes I assure you. The railroads are really to be dreaded. In every town, no matter how obscure, if you find a church, you will surely find an opera house, and some of them are splendid buildings."

"How do the managers treat you?"

"With but one or two exceptions, the Texas managers are a frank and honest set of men. We found them very pleasant to deal with."

"How do the people receive classical music?"

"On first setting out I had doubts, but I soon learned that, although people may not have educated ears, they are willing to hear high-class music, even if they do not understand its execution. I really believe that our party may be termed pioneers of high musical art in that country. In Texarkana, while I was playing an operatic selection, an old man in the audience rose up and left the hall, saying, 'He don't play United States music.' Being asked what he would like to hear played, he answered 'Dixie!'"

"Will Madame Hauk visit Texas again?"

"I think not. You see, it is a great sacrifice of comfort to travel down there. I am personally very well satisfied with my experiences in Texas. I was very well treated by the critics. In many places you find some very able men conducting newspapers."

"Will you venture South again?"

"No; although there is money to be made there. I will go on the road alone next season, with only a business manager, and will present a novelty. I will improvise at the wish of any person in an audience, and give an idea of the wonderful things a man may develop in music."

The Giddy Gusher

More dramatic scenes occur in real life than are dreamed of in Bartley Campbell's wildest moments of philosophy. A paragraph in the morning papers announces the death of the cornet-playing Levy's daughter, and that he visited her at the home of her mother at ten o'clock the night before, after his evening's work was over. Now, your Gusher is swept by the revelations of that little notice as an Æolian harp in a kitchen chimney is by a March wind. There's the strains of the Mabel waltz and a wedding march; there's the echo of fervent kisses imprinted on the face of beauty by the wonderful lips of the cornetist, there's the lullaby of the cradle song, and its soft cadences calms the wail of the rising storm. There's the ominous grumble of domestic thunder, and a sharp, snapping sound only produced by the hasty strapping and locking of Saratoga trunks.

* * *

And after this prelude and a lapse of time, such as we find taking place hastily on theatre programmes, here is the drama. The scene is set to represent a well-appointed bedroom in a popular actor's residence. And in this room a little child lays dying, while the actor's wife and the child's mother, within a few days of confinement, paces nervously up and down an adjoining apartment. The former husband and the little sufferer's father is coming to take a last farewell of his daughter.

* * *

Within sound of its mother's sobs, separated by a door only, yet divided forever as wide apart as the poles, father and mother wait, as the little life called from the unknown by their dead love goes out in the night to the other strange country that lies beyond. I don't know that the situation makes your back open and shut as it does mine; but as all the possibilities of this unhappy little scene rises on the nervous system of your Gusher, she says to herself: "Oh, Theatre! how often Home knocks you out; the dramatic fire isn't a match for the scorcher one brand of the domestic hearth oftentimes is."

* * *

Now, it is not many years ago that a loving young couple, with one fair little daughter, lived in one of the cities in Western New York. In some evil hour the husband and father committed forgery and got a five years' sentence in prison. When a year of this time had expired, the sorrowing wife was bowed with a second grief—the little girl was dying, and on her deathbed her feeble cry was continually for her father. She believed he was away on business, but she pleaded with every one round her to send and let him know how sick his baby was.

* * *

Finally, some influential friends gained the permission of the Governor that this man should be taken to the dying baby's home. A keeper, selected for a highly medicated appearance, that would strike the child's fancy as a new medical man, accompanied the criminal. He wore the uniform of the prison under a dark overcoat, and his closely-cropped head was covered by a dark felt hat. The poor, stricken wife had an interview with him on the stairs, and then the trio entered the room. Do you suppose the play is yet built that can stir my pulses with one iota of the dramatic sensation that that tableau caused me in that sick room? The dim gas throwing a little ring of light on the pale, worn face of the convict; the hideous stripes on his trousers sticking out below the tightly buttoned coat; the hat pulled over the disgraced head that his deformity might not be noticed. Then the wretched woman, with trembling lips, telling her child that papa had come at last to his little girl, trying, as she looked at her lost darlings locked in each other's arms, to preserve her senses; and I wondering in my shaking soul what law of nature demanded that her creatures should be so fearfully tried. Oh, there's nothing on the boards to equal the events of this inexplicable thing we call real life!

* * *

In the insane asylum at Hartford, Connecticut, an aged woman, almost convalescent after years of melancholy madness, took it into her head one night she heard the voice of her daughter. She wept and wailed and talked all day of the words she had heard her child crying out in the night. She was in a ward directly over another, in which a worse form of patients were kept, and so persistently did she stick to her delusion that her daughter was in the room directly beneath her that little kind-hearted Miss Harber, the nurse, said:

"Come on, Mrs. ——, I'll take you down stairs and prove to you that the voice you hear is not that of your daughter."

Down the two went. The feeble-minded old lady passed as the nurse turned the key of a small room where a newly-arrived and very violent patient was confined. Poor Harber entered. Securely fastened on the bed, her arms and body enclosed in a heavy tow strait-jacket, her dark hair matted and snarled, her lips swollen and parched, her eyes blood-shot from persistent shouts and cries—there lay a young woman in the worst state of violent dementia. The nurse felt a degree of uncertainty at the wisdom of showing such a spectacle as this to the elder patient, for she had no idea of the condition of the girl she had inadvisedly visited when she turned the key. But conceive her horror when both the women recognized each other, and actually mother and daughter met under these terrible circumstances.

* * *

After Mrs. —— became a widow and a lunatic (before the malady became apparent), she married again, and by her second husband's name was known in the asylum where No. 2 entered there. Then, when his step-daughter went off her nut, No. 2 run her into the institution, and the nurses were not told of the relationship and were deceived by the names. The old lady did not long survive the horrible shock of that unfortunate visit to the lower ward, and the daughter died there a raving maniac a few years later; while poor old Barber, from a series of such dreadful experiences, very properly went out of her own mind, and became a patient in the very ward where she had once been a nurse.

* * *

Fred Leslie, who wants to play Romeo, says I have mistaken my vocation and am not half as funny as I am pathetic and sensational—that my *forte* is serious writing. I've no doubt it would make serious reading, and he may be right in this particular, as I'm inclined to believe he is on every other point. If dear Frederick gets away with Romeo to the satisfaction of the British public, I'll take his advice and pose as a sentimental writer and abandon the Giddy Gusher business to Mark Twain or George Train. In the meantime I vary the performances by knocking about and giving all sides of life and some of the lining.

* * *

The other afternoon I was in the back part of Koster and Bial's place, and I want to tell you what to do with your corks. I know there's a great deal of wine drunk in the office and that Pommery Sec has the call. Now, Koster and Bial have saved all their corks, with the strings hanging. They have outlined designs on the walls and ceiling of their office with Pommery corks, having the little metal caps on them, and filled in all the spaces with the other corks—the shreds of strings giving them the appearance of bulbs, and the whole thing has a rustic effect. I've begun saving corks. My æsthetic decorative tastes will drive me to drink, but I must have a cork ceiling or a few panels, if I fill a drunkard's grave to get one.

* * *

Koster and Bial are beginning in a quiet way to come out of the beer business and walk into management. They have a company on the road. They are negotiating with several foreign artists of celebrity, and its quite on the cards that a couple of years from now, if they carry out present plans, they will be as well known for a theatrical firm as Jarrett and Palmer. Anyway when they leave Twenty-third street I'm to have the cork room decorations. And if under their spell I don't write some odes that will discount Catullus, then do as the hotels do—charge me for corkage.

* * *

Mantell's nose is out of joint. Terriss is on the easel, and the incense censer is being swung before him. One step more and he adorns the fashionable altar as the god of the hour. His Don Pedro did it. He was a thing of beauty before, but his Prince of Arragon is such a paragon of grace and manly loveliness that she New York bows allegiance and finds a new hero for worship.

The Goldsmith girls, who do the bareback act at the opera Wednesday and Friday nights, were outspoken in their delight at the first representation of Much Ado.

"I'd like to eat the darling," said the cannibalistic Pansy.

"He's too sweet for anything," said Pinky, who is an adherent of Huyler's and eats ice-cream and soda-water with a spoon.

"His legs are nicer than Barrymore's, his mouth is handsomer than Mantell's, and, for heavens sake, take my glass and look at his eyelashes! Oh, what a love he is!" sighed Tilbury, the disciple of the Beautiful. And only three weeks more of Terriss; but then the darling has an eye on American management, and may become a permanent fixture here before, long to the general joy of New York and your

GIDDY GUSHER.

William Henderson, of the late Standard Theatre, has leased the Academy of Music, Jersey City, for five years from Sept. 1. Harry A. Hyams has managed the house during the past season, and has brought it into a popularity it had never known before. The best attractions on the road have been played to almost invariably good business—much better than the house has known in years.

Professional Doings.

—Tiny Jathson has joined Rice's Surprise Party.

—Eva Byron has joined the Deuce of Hearts company.

—Fred. Stinson will go to England with Modjeska.

—Gus Pennoyer will manage Lotta's tour next season.

—Louise Rial is playing in Sacramento, Cal., this week.

—Charles A. Wing arrived in the city on Sunday morning.

—A feature is to be made of the scenery of The Fatal Letter.

—Alexander Fitzgerald is lying ill at St. Vincent's Hospital.

—D. H. Fitzpatrick has joined the Stranglers of Paris company.

—Frank G. Cotter will manage John T. Raymond next season.

—The 'Frisco engagement is said to have netted Mapleson $65,000.

—R. W. Kleibacher is gone in advance of Leon and Cushman's company.

—Gale and Spader are the backers of Len Grover's play, A Great Scheme.

—Three of George R. Sims' dramas are being played in the city this week.

—The rehearsals of the new piece at the Bijou Opera House have begun.

—The Palmer-Daly Vacation company is resting in New Haven this week.

—R. E. Grahame has been engaged by Charles Atkinson for next season.

—Percy Meldon, of The Stranglers of Paris company, is ill and unable to play.

—In another fortnight the Square will have assumed all its Spring "freshness."

—Helen Preciosa, a Continental vocalist, arrived from Europe on Friday last.

—The Count and Countess Bozenta leave for Europe by the *Alasha* on June 7.

—The irrepressible Scott Marble pops up with a new play called The Silver Spear.

—Lady Clare opens at Niblo's on Monday for one week, going thence to Baltimore.

—Josh E. Ogden left for Philadelphia on Monday in the interests of Joseph Murphy.

—Mr. and Mrs. E. A. McDowell have given up their tour of the West Indies for this year.

—Frank Losee and Marion Elmore will probably star next season in Gabriel Conroy.

—Elvia Seabrooke has left the Bunch of Keys company, her place being taken by Ida Griffin.

—Al Hayman has engaged Louise Pomeroy for a two months' tour of the Pacific Coast circuit.

—Orrin Richards, the scenic artist, has become insane and been sent to an asylum near Boston.

—Edwin Arnott has just started out with an intensely lurid drama called Daylight and Gaslight.

—Edward Coleman has been engaged by Messrs. Frohman and Moss for The Pulse of New York.

—Daniel J. Walters, of Modjeska's company, was buried on Saturday from the New York Hospital.

—The big guns of the Spring Festivals, Materna, Winkelman and Scaria, arrived from Europe on Monday.

—The late Alf Burnett was born in London, England, and not in Utica, N. Y., as most of his obituaries stated.

—Lytton Sothern opened as Dundreary to a large house at the Mt. Morris Theatre, Harlem, on Monday night.

—Bessie Grey, late of Grau's Opera company, is singing Phyllis, in Iolanthe, at a Chicago Dime museum.

—President Arthur, his Cabinet and several military officers have been invited to the Cincinnati Dramatic Festival.

—Townsend Percy has opened an office in Chicago at the Weber Music Hall. George Bloomer will have charge.

—Haverly's Mastodons are booked to appear in London on April 17. The Callender Minstrels sail on Saturday.

—Charles Roberts, of the late Fred. Warde combination, has become business manager of the Mountain Pink company.

—Kiralfys' Excelsior remains in San Francisco five weeks. Thus far the engagement has been an enormous success.

—Charles Wheatleigh as Rodney, in Hazel Kirke, on the road, is attracting extended and favorable notice from the press.

—Owen Fawcett, wife and daughter leave for England on May 1 by the *Egypt*. Fred. Bock goes by the same steamer.

—Florence Gerard, Leonard Outram and Nelson Wheatcroft will play in Lewis Morson's Summer company in Chicago.

—Kit Clarke closed his minstrel season at Lowell, Mass., last Wednesday. He goes to Europe to manage a minstrel party.

—It was announced yesterday that Colonel J. H. Haverly had secured the Standard Theatre and given a guarantee for the rent.

—What with circuses, roller-skating rinks and chains of dime museums, the provincial theatres have much to contend against.

—The business of Richardson and Foos, deceased, will be continued by the executor, Mr. George Patterson, under the firm name.

—The Boston Bijou Theatre company go on the road for ten weeks with A Trip to Africa. Harry Brown and Lillie West go with it.

—The Mabel Norton company is playing Queen's Evidence and Colonel Mulberry Sellers in small towns beyond the Mississippi.

—Neuskeleta, the Indian Princess, now an attraction of the variety stage, will star next season in a drama written to order and to fit.

—An adaptation of Le Maitre de Forges was dispatched to San Francisco on Wednesday by French and Son. This adaptation is number three.

—Manager R. M. Hooley, of Chicago, has been mulcted in $1,650 for breach of contract with the Hanlons. The case had been tried twice.

—The Mapleson Opera company have subscribed over $2,300 for the widow of Lombardelli, a member of the troupe, who died in San Francisco recently.

—The second-class circuses are rapidly taking the field, and in another month snap companies in their path will be taking to the woods.

—Patrick O'Hara has been engaged by John A. Stevens to play the Irish part in Unknown.

—Viola Rivers, of the Barnum show, while driving five horses last week, dislocated her ankle.

—Fortescue offered C. S. Dickson the part of Ipanoff in Well-Fed-Dora, but the latter could not obtain a release from Robson and Crane.

—Lawrence Barrett will return from England July 1, opening in Denver in Exposition week. He goes thence to Salt Lake City and San Francisco.

—Jay Hunt, comedian of the Bijou Theatre, Philadelphia, has tired of the dull monotony of Quaker City life, and is looking for an engagement next season.

—Harry M. Webber, manager of the New York Operatic Concert company, is in town arranging for a tour of the leading watering-places this Summer.

—Bertie Jarrett has gone to Chicago to act as business manager for the Surprise Party on their San Francisco trip. The Party plays in the latter city for four weeks.

—T. Henry French received a cablegram from Australia on Monday asking when Langtry might be expected. It is highly improbable that she will go there at all.

—Edward Warren will not be a member of Fanny Davenport's company next season, but of four fine offers he has selected one to play juvenile business with Annie Pixley.

—In Brooklyn, Friday night, Logan Paul took Ed. Marble's place in the Lytton Sothern company and played Asa Trenchard at a few hours' notice. He was letter-perfect.

—Buffalo Bill has engaged twelve Mexicans, one hundred Broncho ponies, twenty cowboys and fifty Indians for the Cody, Salsbury and Bogardus Wild West show.

—Manager Comley states that Lizzie Harold has fully recovered and will play a Spring season shortly, visiting Baltimore, Pittsburg, Cincinnati, St. Louis, Chicago and the Northwest.

—Besides Topsy Venn, C. A. Gardner's Katl company has been strenghtened by the addition of John Hinns, cornetist, who recently was a member of the Barlow and Wilson party.

—After closing at Chattanooga, Tenn., on the 25th ult., the Reiley-Paulding company visited the Lookout Mountain battlefield and took in other sights, and then dispersed for their homes.

—Milton Nobles has engaged, among others, for his Love and Law cast, Harry Rainforth, O. H. Barr, M. W. Leffingwell, Benjamin G. Rogers, George W. Barnum, Jennie Satterlee and Florence Vincent.

—Sadie Martinot did not go with the Confusion company to Chicago. Florence Gerard will play her part on the road. The two Confusion companies have been amalgamated. H. B. Lonsdale is managing.

—C. B. Bishop is down in Texas, though but few traces of him can be found. He has discarded Strictly Business and is playing the role of the Irishman's flea. A solitary date is Sherman, Texas, 10th, (to-day).

—George C. Boniface Jr., is convulsively funny in a grotesque comedy rôle, Styx, in Orpheus and Eurydice. Boniface is a name dear to the Bowery, and the scion is receiving much applause at the People's this week.

—C. B. Palmer has arranged to play several of his attractions at the New York Comedy Theatre. Carrie Swain, Lizzie May Ulmer, and the Palmer-Daly Vacation company will divide the Summer months.

—John P. Smith's Between Two Fires company will open at Buffalo on April 21 for three nights. Cincinnati and St. Louis are near dates. Much of the rubbish in Mrs. Johnson's adaptation has been excised.

—Fred. Leslie leaves for Europe April 16; E. E. Kidder, May 31; Lily Post, early in June; J. G. Crauford and wife, Signor Perugini and Mrs. James Lewis, May 21; Helen Ames and Mrs. J. G. Grahame on May 14.

—Lillian Ashby will hereafter be known professionally as Lillian Hadley, that surname being her father's name. Miss Hadley has taken Marjorie Bonner's place in the cast of Monte Cristo, under Stetson's management.

—W. J. Scanlan writes: "I have bought the exclusive right to Bartley Campbell's My Geraldine for $5,000. He is re-writing it for me. My business this season has been from twenty to thirty per cent. better than that of last."

—Albert Martin and Marie L'Acosta, of Flockton's Flying Dutchman company, were married recently in Williamsport, Pa. It has been erroneously reported that Mr. Martin had wedded Lena Morehouse of the same troupe.

—Lewis Morrison opens a star engagement at Shelby's Academy of Music, Chicago, June 2, remaining several weeks. He will produce The Duke's Motto and possibly a new play. The supporting company will be carefully selected.

—Pauline Markham goes on the road in a few days, opening in Wilmington, Del., on Monday night. She will play The Ticket-of-Leave Man and Our Boys. Harry Melton will play leading supports. Randolph Murray will manage.

—Milton Nobles opens at Rochester in his new play, Love and Law, on the 17th, for three nights and a matinee. The next three weeks will be played at the Fourteenth Street Theatre, and three weeks later the supplementary season will end.

—Helen Sedgwick was called upon suddenly to play the heroine of A Mountain Pink in Council Bluffs, recently, owing to the illness of Laura Dainty. Miss Sedgwick acted the part so cleverly that the star was not missed from the performance.

—Tony Pastor's Own opens its travelling season at Hyde and Behman's Theatre, Brooklyn, on Monday night. Mr. Pastor wishes it to be known that this is the only company with which he is connected. Boston will follow the Brooklyn engagement.

—Residents of Portland, Ore., are subscribing for a week of Italian opera. The company from Australia that has been playing at the California Theatre, San Francisco, during the Winter, will probably be gotten together to open there on the 17th.

—A manager complains to us of the "fresh" conduct of the young man in charge of the Michigan Central and Wagner sleeping-car office in the Detroit station at night. He says that the agent in question treated him and his company, without just reason, in a discourteous manner.

—Among the people engaged by S. W. Fox for his season of comic opera in June and July, are Jennie Winston, Lottie Meredith, Francesca Guthrie, Florence Bamstner, Grace Clark, Percy Cooper, A. H. Bell, Walter Allen, Fred Dixon and Josef Hamlet.

—At the next Sunday concert at the Casino Fred Leslie, Angrie and the Aronson orchestra will appear. On Saturday a farewell souvenir matinee will be given, it being the last occasion upon which souvenirs will be distributed. They will be small bouquets.

—Frank Losee, an admirable actor, is playing Yuba Bill, in Miles, with Annie Pixley in such a way as to draw forth unqualified admiration from the critics. One of the Chicago papers says that no one has given the part such a genuine California flavor as Mr. Losee.

—The people engaged so far for Colonel Wood's stock company in Chicago, which opened on Monday night, are Edwin Strong, T. S. Webber, Frederick Julian, C. F. Morton, Con T. Murphy, Lettie Allen, Mrs. Louisa Morse, Fanny Matrau and J. L. Saphore.

—Lizzie May Ulmer has thus far had success with her her new play, Dell's Girl, by E. J. Schwartz, of the Philadelphia *Evening Telegraph*. It is now being presented on the New England circuit. If the play endures, it will be Mr. Schwartz's first striking success as a dramatist.

—During the performance of Monte Cristo at the Grand Opera House in Cincinnati, on the 1st, a panic among the audience was only averted by the coolness and decision of James O'Neill and Forrest Robinson, assisted by one or two military officers who chanced to be in attendance.

—The rumor that Messrs. Knowles and Morris are again to become managers of the New Park Theatre is incorrect. It grew out of a short but decisive controversy with Stevens and Murtha over the payment of rent; and this being satisfactorily arranged, the matter is adjusted.

—Harriet Webb's reading at Chickering Hall was largely attended. The beautiful and accomplished elocutionist gave several selections with admirable effect, and was generously applauded. This was her last appearance in New York this season, as she is going to the West Indies on a professional tour that will last several months.

—The Actors' Fund Committee are very prompt in attending to calls upon them from out-of-town, no matter what the distance is, and such calls are generally made in an urgent way. It is notable, however, that only about one in ten of those assisted call upon Uncle Ben Baker, representative of the Fund, when they recover, even to express thanks.

—Harrison and Gourlay will appear at the Fifth Avenue Theatre for four weeks, commencing April 14, relinquishing their time at Tony Pastor's Theatre to Tompkins and Hill of Boston, for the production of The Rag Baby, the new musical comedy by Charles Hoyt. Skipped by the Light of the Moon will be produced at Pastor's immediately after the Fifth Avenue engagement.

—Charles Overton has leased the Fourteenth Street Theatre from Sam Colville for four weeks from the 12th of May, to produce Frank Harvey's melodrama, The Wages of Sin. Agnes Booth has been engaged to play the leading part, Ruth, which is just in her line. Mrs. Overton and his partner, Charles Mantury, will secure a strong company.

—The Hanlons found a lithograph hanging in a saloon in Worcester, Mass., representing an act performed by them some twenty years ago in New York. As the scene is no longer in existence, and copies of it are few and rare, they desired to obtain this one, as it is in a good state of preservation. A large price was offered for it, but it still hangs in the saloon.

—A very pleasing incident took place on Friday night at the Casino. During the performance of The Merry War Signor Perugini, Carleton, Cresuilly and Fred Leslie each received a small basket of bon-bons neatly done up with silk ribbons, etc. The signatures inside, "Edith, Marguerite, Alice, Maude and Miriam," were the names of five little girls in a proscenium box.

—For the second time this season Mapleson has unceremoniously cancelled his Cincinnati engagement with Manager James E. Fennessy, of Heuck's Opera House. His opera troupe had been booked for the week of April 7, and extensive preparations made for the event, when, on Saturday, the 5th, a telegram was received from Mapleson, in which he stated that owing to the disturbed condition of the city he had concluded to cancel the engagement. McKee Rankin, in Gabriel Conroy, will fill out the week. Manager Fennessy will probably resort to the law for redress.

—Alf Burnett, the veteran humorist and mimic, died of apoplexy in Cincinnati on Friday last. He was about sixty years of age. In the 'sixties and 'seventies his unique entertainments were very popular among all classes. Of late Mr. Burnett had become a Museum attraction. The last company of his own was Alf Burnett's Tea Party, which appeared last season principally in trans-Mississippi towns. In intelligence and deportment, he was head and shoulders above the average "showman." He was a man of education—the education that comes of travel and observation. In early life he was a legitimate actor, and later a journalist. The veteran died in harness, having appeared at Harris' Museum the night before his death.

—He was a pompous, well-known lawyer, and what he didn't know about theatrical gentility would fill a large volume. He has been in the habit of paying simple admission money and occupying a reserved seat. He tried the same game recently, while Rhea was playing School for Scandal in Utica, N. Y., and the lesson taught him will doubtless last a lifetime. As usual, he sneaked into a reserved seat. The ushers remonstrated; the pompous lawyer refused to budge. Two of the directors of Mechanics' Association explained to him the necessity of changing. Still he was obdurate, spleeny and cross. In a few minutes an athlete, one of those chaps built *a la* J. L. Sullivan, marched down the aisle with the usher. Behold, ye athlete had a check for the seat. The pompous lawyer moved back a few rows. Again his seat was asked for. This time by a genial son of Ham. The pompous lawyer moved again. Pretty soon he was requested to get out, as some ladies held checks for seats in his row, including the seat he occupied. For the third time he moved; this brought the house down. Perhaps when the pompous, well-known Utica lawyer attends the theatre again he will buy a reserved seat like people who wear human clothes.

PROVINCIAL.

BOSTON.

The only novelty of the week was Three of a Kind, at the Park, which packed the house at every performance. Why? Give it up. The Troubadours started out some years ago with The Brook, such a delightful little affair that it was justly termed an idyl. For once a concert and a popular tune were synonymous terms. Then they came with—no matter what. And each year it has been worse. Three of a Kind calls for no serious criticism. It would not stand it. It allows the people to be funny, and that is enough. Every member of the co. is funny, even if Nellie McHenry does overdo the lively business. Here's hoping they will bring something better next season.

My Partner, with the same co. as last season in support of Louis Aldrich and Charles T. Parsloe, did a good business at the Globe Theatre.

The Angel of Midnight had a series of good houses at the Boston Museum, and of course was well played. It will be continued all this week until Saturday night, when Charles Barron will benefit in Partners for Life and Don Cæsar de Bazan, appearing in both.

The Silver King at the Boston Theatre continues to fair houses, though they should be better, considering how well the piece is cast and how beautifully it is mounted.

A Trip to Africa continues to good business at the Bijou. Each week I have intended to do what has slipped my mind until too late—speak of the dramatic instinct manifested by Emma Tuttle in the minor part of the slave in the first act. In dramatic action she is the principal figure on two or three occasions. She will make a notable hit one of these days.

The Kersells, Wheatley and Traynor made the Howard Athenæum lively during the week. Lively variety at the Boylston and Windsor.

Items: Benjamin E. Woolf this week at the Park and next week at the Boston Museum. The Mighty Dollar is the one, and a dramatization of Ohnet's famous novel, bearing the title of Claire, or Mates and Checkmates, is the other.—George Fortescue, in Well-Fed Dora, comes to Boston next month. Well-fed Fortescue would be a better title.—Oakland Garden will have another fine season, if all predictions are verified.—The Equine Paradox will come to the Boston Theatre soon.—Charles F. Pidgin has written a musical comedy, entitled Tactics, for John E. Henshaw and May Ten-Broeck.—The Boston Museum co. will play a six weeks' engagement at the Sans Souci Gardens, in Providence, beginning May 26. The Guv'nor will be presented first.—The New England Theatrical and Musical Charity Association, recently formed in this city, is an excellent organization, and will have a grand benefit on the afternoon of the 17th at the Boston Theatre, when an interesting entertainment will be offered. All the managers and their assistants are interested in it.—The cast for Claire at the Boston Museum for Easter Monday is a superb one.—James M. Tracy's recitals at Chickering Hall, last Monday evening, of works by Franz Bendel, was highly interesting to musical students.—During the recent engagement of Den Thompson in Josh Whitcomb, I was greatly impressed with the improvement manifest in the singing of Tot (Julia Wilson), and was at a loss to know whether it was owing to her own improvement or because her song suited her voice and method better. Meeting her during the week, I asked her, and found that she modestly ascribed the improvement out to the latter. The songs she is singing now are, "When the Pansies Droop and Die" and "My Jack is a Sailor," both written and published by George Arlington. I got them at Ditson's the other day, and the delight of the household is about equally divided between the beautiful lithograph of Miss Wilson on the title page and the charming melody of the songs.—Mme. Sembrich occupied a box at the Globe Theatre on the last performance of Nadjeska by Mme. Modjeska, and sent her a beautiful floral offering. Both ladies are said to be natives of the same town in Poland.—A complimentary dinner will be tendered to George Herschel on Wednesday at Young's Hotel.—Mrs. E. Alice Osgood, Emily Winant, George J. Parker, George Herschel, Fanz Remmertz and the Handel and Haydn Society will give Bach's Passion music on Good Friday at Music Hall. St. Paul will be given on Easter Sunday, with Eugenia Pappenheim, Jennette M. Noyes, George W. Want and Myron W. Whitney as soloists. Carl Zerrahn will conduct, and S. J. Lang will preside at the organ.—Seth M. Crane and his wife started for Chicago on Monday to join some musical comedy organization, the name of which is not divulged.—A recent costume carnival was attended with such success at the Institute Skating Rink that another one will be given 28th.

BALTIMORE.

Academy of Music (S. W. Fort, manager): Opera hardly was ever given here with such perfection as it was last week, when the Bijou co. appeared in Max Freeman's adaptation of Orpheus Aux Enfers. Like all of Offenbach's operas, the music is light and dashing, and it was doubly enhanced by the splendor of the stage setting and the elegant dressing. The co., too, was specially fitted for the work. Digby Bell made a very humorous Jupiter, his fun being catching, clean and unoffensive. Marie Vanoni is by long odds the best opera bouffe prima donna seen here for some time. She possesses all the chic and abandon that bouffe requires, has a flexible, brilliant voice, and is a most graceful, pleasing dancer. If Cupid had been written for Ida Mulle it could not have fitted her better, and if a hit was made by any particular member of the co., it was by the winsome, tiny Cupid. Billie Barlow and Pauline Hall, as Mercury and Venus, had little to do but look pretty, and this they did most effectively. Harry Pepper sang the part of Orpheus pleasingly, and the rest of the co. added its full share to the general success. Business throughout the week was exceptionally large, and goes to show that a good performance will draw here, even during Lent. Monday night Lottery of Life began a week's engagement to a fair house. Next week, Fanny Davenport in Fedora.

Ford's Opera House (J. T. Ford, proprietor): Sothern's Princess Ida co. gave Gilbert and Sullivan's latest to good houses last week, and presented the opera in excellent style. The scenery and costumes were picturesque and rich and the co. very good. Cora Tanner looked and acted the Princess admirably, but vocally did not meet the requirements of the role. Flora Bernoner was a most satisfactory Psyche, and Hattie Delaro a pleasant, pleasing Melissa. Signor Rocchi sang the part of Hildebrand in excellent voice, and Genevieve Reynolds was thoroughly equal to the part of Lady Blanche. The opera did not make a specially favorable impression; it was more of a disappointment than anything else. Some of the choruses are very pretty, but as a whole the music falls short of Sullivan's usual standard. Monday night, Leon and Cushman's co. appeared for the benefit of the District Messenger boys. The rest of the week the house will remain closed. New York Opera co. in Queen's Lace Handkerchief, 19th.

Holliday Street Theatre (J. W. Albaugh, manager): The Romany Rye closed a successful return engagement on Saturday night. Melodrama may be losing its grip, but the Romany Rye, if one may judge from last week's attendance, still holds on. Eugene Tompkins' Comedy co. opened to a good house on Monday night in Hoyt's Bag Baby. Next week, the Union Square Theatre co. in Aaron Stein.

Monumental Theatre (J. L. Herman, manager): The management announces for this week a second oriental attraction in the engagement of a pair of Japanese sparrow cock fans, unpronounceable names, who are described as "perched in silk; moon-faced brown dashed with carmine, almond-eyed beauties draped in mint." There is nothing slow about that announcement, it commands immediate attention, even in Holy Week. In addition to these dancers there will be an elite, intellectual array, which includes Mabie Wilson, contortionist; Edward Earle, equilibrist; Allie Drayton and Lizzie Conway in sketches; Sellon and Leonard, acrobats, and Mortimore's French ballet troupe, Mlle. Lucille, premier. Next week, Sheek and Col [illegible] en.

Grand Opera House (Daniel A. Kelly, manager): N. [illegible] this week in Jack Harkaway [illegible] by the olio preceding the drama [illegible] and Hanson, musical team; Malvina [illegible] Rooney, vocalist; Richetto Brothers in their specialties, and Lizzie Daly, clog dancer.

Items: On Thursday night Digby Bell, George Boniface, Jr., Harry Pepper, of the Bijou co.; Charles Lang and Arthur Wilkinson, of the Princess Ida co., and [illegible] M. Hardie, of the Romany Rye party, paid a visit to the Journalist Club Rooms and gave an impromptu entertainment, Messrs. Bell, Pepper, Boniface and Lang sang, and Messrs. Hardie and Wilkinson gave recitations. Toward morning all hands adjourned to Guy's Hotel, where they did full justice to an excellent supper.—John F. Burns had a relapse last week, and his physicians say his convalescence will be very slow. At last accounts he was improving. W. G. Crowley, advertising agent at the Dime Museum, has resigned his position and gone to Cincinnati.—Mme. Julie Rive-King will give two piano recitals at the concert hall of the Academy of Music 26th and 27th, assisted by Abbie Whinery, vocalist.

CINCINNATI.

Monte Cristo held the boards all week at the Grand, and toward the close of the engagement, when the excitement occasioned by the riot had in a measure subsided, the nightly attendance was sufficient to fill the house. O'Neill is a resident of this city, and is consequently a warm favorite in the community, where his sterling ability as an artist and his wide stage experience are readily recognized by amusement-goers. A support comprising such excellent people as Fred Belleville, George C. Boniface, Eugene Blair and Marie Bonner is not often found outside of the metropolis, and from the numerous recalls of the week the excellence of the cast was entirely appreciated. This week, Annie Pixley, in Zaza, with a probability of Miss Interson. Peck's Bad Boy 19th.

Frank Mayo's Davy Crockett, which constituted the programme for the week at Heuck's New Opera House, judging from the interest manifested in its representation, retains all its old-time popularity, and despite the serious consequences entailed by the riot, the week was a financial success. Both play and artist are too widely known to require comment. As has been the case during the season at the house, Manager Fennessy staged the play in splendid style, the setting of the first act being unusually meritorious. This week, in lieu of Magruder, who has cancelled, we are to be favored with the Rankins, in their new play, Gabriel Conroy. The Strangers of Paris end this week of 13th.

As telegraphed THE MIRROR last week, M. B. Curtis, who was to have opened at Havlin's 24th, concluded, after a careful survey of the field, to postpone his appearance until following night. The attendance throughout the week was sufficiently large to attest the popularity of the comedian, and at the Wednesday matinee, with Mrs. Curtis in Camille as the attraction, the house was packed. Curtis manages to keep pace with the times by interpolating the latest slang of the day in his lines, and the play is rendered in spirited style throughout. The current week will be devoted to Lights o' London, followed 13th by the Queen's Evidence party.

Any doubts previously entertained as to the possibility of opening a museum in the trans-Rhenish district were dispelled by the immediate success which greeted Fennessy's new departure at the People's during the week just closed. In conjunction with an unusually attractive museum, it is the intention to furnish on the stage of the theatre proper a performance of some two hours' duration. The main features of past week were Professor Blitz, Robert Nickle and the Lilliputian Concert troupe. The latter party is composed of mere children ranging from four to thirteen years of age, and their programme is rendered in a style that would not discredit veteran organizations.

Items: Alf Burnett, the vet eran humorist, who had been filling a week's engagement at Harris' Museum, died very suddenly, 4th, of apoplexy, at his residence in this city. Deceased was born in London, Oct. 2, 1829, and with his parents removed to America in 1831. He began his professional career in 1856, and has been on the stage steadily since, with exception of probably a year spent in New Zealand on a visit to his brother. He had been preparing for a brief tour through Kentucky and Tennessee, and his son was about billing him at Nashville during the week.—J. J. Rosential, recently press agents of the Collins-Sheridan comb., arrived 2d from Cleveland.—To say that manager James Fennessy is mad in a mild way of stating it. After Mapleson's fiasco in February matters were rearranged, and the gallant Colonel was given another date at Heuck's New Opera House for week of April 7. Extensive preparations for the big event have been in progress for several weeks, dressing-rooms arranged expressly for Patti and Gerster. In fine, the attraction had been boomed with all of Fennessy's diplomacy, and the advance sale of seats had made a very respectable showing, when, at 2 A. M. on 5th, the following message was received by the Cincinnati manager: "Omaha, April 4.—James Fennessy, Cincinnati: On account of the disturbed condition of your city, I must cancel engagement at your house beginning 7th. My contract protects me against riots, floods and elemental disturbances—Mapleson." Fortunately, as it now develops, through some misunderstanding as to dates, McKee Rankin in Gabriel Conroy, had been booked for same week, and Fennessy, who had been in somewhat of a dilemma, completed all necessary preliminaries, and at once billed the town in extensive fashion, announcing the change of attraction for the week. It is pretty safe to wager that Colonel Mapleson won't get another date at Heuck's in the immediate future, and that in the event of his paying Cincinnati a visit, his stay will be signalized by a warm reception on Fennessy's part.

CHICAGO.

The Strangers of Paris, billed extensively as Balasco's masterpiece, although we believe a French gentleman named Belot wrote it; has been the attraction for a limited number of people at Haverly's Theatre the past week. The French gentleman aforesaid wrote a vivid and intensely interesting novel, full of character and force. The American gentleman, Mr. Belasco, has manufactured a lurid, chopped-up sort of drama, in which a maximum of interest is joined to a maximum of incident. Eyre made a good impression as Jagon, but did not depict the terrible nature of the smuggler as conceived by Belot. Libbie Noxon and Selina Fetter were very acceptable in the parts of Sophie and Mathilde, the latter lady giving a display of her powers in the last act that was commendable. She is too statuesque and self-conscious however, her desire to pose and declaim in the centre of the stage being very apparent. The play will be continued the present week, and on 13th, Storm Beaten, Shook and Collier's latest success, will be presented.

Stuart Robson and Commodore Crane have appeared at Haverly's Theatre in Mother-in-Law, and the house has been crowded every night. This week Our Boarding House, Bunch of Keys, 13th.

Princess Ida had a very profitable second week at the Grand Opera House, although there was a perceptible decrease in attendance. The co. needs strengthening in several of the leading roles. The opera will not reach the popularity attained by the other productions of Gilbert and Sullivan; it is written a grade or two above the others in words and music, and loses its drawing powers in proportion. This may seem rather hard on the musical taste of the public, but, as a matter of fact, the light opera patron doesn't want classic music so much as a funny libretto and lots of jingling airs that live in the memory. This week, Stetson's Comedy co., in Confusion, which report says is a very funny farce, capitally acted, and it may therefore be depended upon to draw large audiences. Before the comedy, Harry Dixey and Florence Gerard present their imitations of Irving and Ellen Terry, in a sketch called Distinguished Foreigners.

It is only necessary to say of McVicker's Theatre that Jalma is still drawing large houses. This is the seventh and last week. Mrs. Langtry 14th, two weeks, appearing in A Wife's Peril.

The Academy of Music did a profitable business with The Painter's Wife. The co. give a very good performance of this mediocre play. This week the patrons of this cosy theatre will have a higher order of entertainment than usual, Arthur Rehan's co., in Daly's comedy, 7-o-8, being the attraction. The co. is said to be a first-class organization.

Harry Miner's Variety co. have had large patronage at the Standard, and the full capacity of the house will doubtless be tested this week, when Rice's Surprise Party, in Pep, with John Mackey and Kate Castleton as the principals, play a return engagement. Baker and Farron follow on the 14th.

Johnstone made a great hit at Coup's Chicago Museum, and it will be kept on the boards for the present. The co. is composed of the best talent in the city, all of them having been in the old Chicago Church Choir co. or the Chicago Ideal Opera co., and they can sing. Mac St. John has made a splendid impression as Johnstone. The part has never been better sung in this city. Emma Baker sings the Fairy Queen with skill and taste. Bessie Grey, formerly of the Green Comic Opera co., is not satisfactory as Phyllis. She mistakes the idea of the author, and burlesques the part, and in comparison with cultured voices in the cast here showed much weak and overstraining. John McWade, C. H. Barnes and Messrs. Dixon and Forrewster were very good indeed. Little Emily, played at the afternoon performances, is not well cast.

Fay Templeton's Opera co. has packed the Criterion Theatre. The new opera, Cupid and Cupidity, proved a success. The predominance of the farcical element led the performers to verge closely on burlesque, but the music was really bright and meritorious. Among the numbers which made the best impression was a tenor song, "Kisses are like witches' spells," "We done the best we could," a comic song for Don Miguel, and "Beware Fancy Fair," song for Rosita. The cast was given last week, but of the co. who did much to make a success Fay Templeton, Alice Vane, George Olmi, J. C. Armand and Louis Le Lange were the most praiseworthy.

Items: The Missing Link, a spectacular comic opera in three acts, libretto by W. H. Edwards, and the music by W. C. F. Seibert, both of this city, will be produced for the first time at Central Music Hall, on April 21. The people engaged to sing the principal parts include Seth Crane, Agnes Huntington, Agnes Hallock and Clara Wagner. S. H. Pierce, for a long time connected with Haverly's Theatre, has accepted the business management thereof.—Owen M. Wilson, well-known in Chicago as a poet and journalist, has accepted the position of press-agent for The Smugglers of Paris co., and will enter upon his duties as such at Cincinnati this week.—W. H. Crane of late has been caught reading "Middlemarch Easy" and other sentinal works, and has been detected in the act of practicing a sailor's hornpipe. He cries "Avast there!" when he hails a friend, and "Shiver my timbers!" when he wants to be facetious. All this is on account of a recent telegram, informing him that he is a commodore in the Boston Yacht Club.—Colonel Wood found it impossible to get ready for an opening of his museum on the 6th; so he wisely postponed the event for a week.—J. P. Reynolds is in town ahead of Mrs. Langtry.—Frank Bixler, manager of the Smugglers, is an inveterate joker, and when asked by a friend for a "pass for the show," feels the applicant's pulse, and gravely shakes his head if it is not beating an even temperament, saying in doleful tones: "You can't stand it in your present nervous state."

CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): Storm-Beaten met with a poor reception during its week's sojourn. Melodrama has been overdone this season, and although Storm-Beaten represents more than the average good points in this school, it had to submit to the inevitable. The cast was fair, and stage settings and scenery all that could be desired. Patterson's Queen's Lace Handkerchief co., 10th, 11th and 12th; Clara Morris 14th, week.

Academy of Music (John A. Ellis, manager): Shipped by the Light of the Moon made a great hit here last week. It is particularly enjoyable because it shows up two comedians, Harrison and Gourlay, in their happiest style. Ida Siddons co. this week; McSorley's Inflation 14th, 15th and 16th; Agnes Villa co., 17th, 18th and 19th.

Dime Museum (Sackett and Drew, proprietors): There seems to be no let-up to the large attendance at this resort. The attractions this week are: Dr. Cosanovia, the vivisectionist; Major Tott, midget; Charles Johnson, Al. De Vere, Jessie Clinton and De Witt and Kerwin, sketch and musical artists. J. E. Sackett, while in Rochester last week, leased the old Asbury Church, corner Main and Clinton streets. It is a large building and is a splendid location for a museum. Mr. Sackett goes to Detroit this week to close negotiations for renting the Park Theatre there for museum purposes.

Comique (H. C. Hart, manager): There has been in the past, and probably will be in the future, enough people who will patronize this house. The bill this week announces Irene Worrell's Female Mastodons and Mattie Belding's Female Brass Band.—The Comique is the only place in the city that keeps "open house" on Sunday.

Case Hall: The Hungarian Gypsy Band, under the local management of Dan Catoir, gave one concert 3d. A good audience keenly appreciated their fantastic programme. Central musical concerts 9th and 10th.

Haltnorth's Hall (Dan Catoir, manager): The Minstrel performance by Cleveland local talent, 3d, was largely attended. It was the best amateur performance this season and reflected credit upon the members of this organization.

Drift: Charles G. Lord, in advance of Clara Morris, and John Hooley, representing McSorley's Inflation, were in the city last week.—Treasurer Shannon's benefit is one of the coming events at the Academy.—William L. Beck, of the Kittie Rhodes comb., is at his home in this city. He has engaged with Baker and Farron for next season.—John Spindler, of this city, has engaged his tenor voice to an opera co. now being organized in Chicago to produce The Missing Link.—John B. Barrett, Abbott's agent, left for Philadelphia, 3d.—George C. Miln was in the city last week.—John Sturgeon, of the defunct Collins-Sheridan co and C. M. Collins, of Storm-Beaten co., have engaged in Lawrence Barrett's support next season.—Florence Elmore, F. W. Jackson, Robert Woodman and J. B. Curran, of Collins' co., are Cleveland people, and will remain here during the Summer.

BROOKLYN.

During the past week The Lights o' London attracted crowds of amusement-loving moths by their brilliancy; but, unlike the unwise insects that flit about the candle flame, the visitors to the Park Theatre have escaped being singed; for the piece was well put on the stage and fairly interpreted by Shook and Collier's co. J. L. Burleigh, as Harold Armytage, won the greatest amount of applause; but as he has numerous personal friends here, it is doubtful whether the reception he met with was tendered to the actor or to the man, and had best not be too closely scrutinized by his well-wishers. Yet, on the whole, he gave an unusually balanced representation, and deserves credit for the subdued earnestness of his endeavors. Horace Vinton, as Clifford Armytage, acted with an indifference during his opening scenes which did not highly please his audience, but warmed up somewhat toward the close. J. A. Howell, as Seth Preene, carried off the honors and well deserved them, for his presentation of the North countryman left nothing to be desired, unless it were an occasional relapse into perfect English. May Wilkes, as his daughter, did one little bit of ingénue acting which was excellent; but as it only lasted an instant, it rather detracted from than added to her representation of the wayward girl. As for Genevieve Stebbins (Beau Marks), charity stops the discussion of her want of talent. Mediocrity pervades the rest of the cast, and this being said, there is nothing more to add.

A. C. Gunter's D. A. M. struggled through the second week at the Grand with difficulty, and it is to be hoped will not revive. The custom of forcing prevails when rare flowers are anxiously desired; but this one was born to blush on desert air, and should be transplanted to the wilds of Montana, and not forced on an unwilling but much-enduring Eastern audience again. It is a long drawn-out farce, which could be condensed into thirty minutes and allow time for regaining breath between laughs. Messrs. Frankau (who is rather too Raymondish, by the way, to be altogether original), Grover and Watson used their best efforts to brighten the play, and it was no fault of theirs that it was not a fortnight's success, while Misses Don and Grey struggled nobly against defeat. Miss Moore was amateurish and unsatisfactory. One cannot evolve a Cupid from a cart-horse nor a whale from a sardine, and as Mr. Gunter has D. A. M.'d the play himself, he can not complain if the public follows his example.

Probably the success of the week has been Lytton Sothern's engagement at Haverly's. Any one who recalls his father's Dundreary cannot fail to praise the son's fidelity to the original. It is a copy of a masterpiece; yet the hand that reproduces the original lights and shades possesses much of the originator's cunning, and when he is on the stage alone the years seem to roll back and genial Ned to be facing us once more. His co. is, however, not up to the standard. How evenly the elder Sothern balanced his co.! Surely his son won ought to profit by the fact.

On Monday evening Daly's co. appeared at the Grand for the second time this season in 7-o-8 and gave a delightful performance. Where all are so good it is difficult to allot the need of praise to any particular one, and this is the case with the gentlemen and ladies who interpret the different roles. It is a relief to see such fine acting doing justice to such a pleasing play after witnessing some of the representations presented in these degenerate days, and it is like a breath of country air, laden with the freshness and perfume of trees and flowers, to the toil-fatigued dweller in the busy marts of men. Lizzie Jeremy, who takes the place of Miss Hereu, who is ill, does more than justice to the part of Flos, and is the wayward, wilful, spoiled pet to the life. She captivated the audience at once and sustained the action throughout the four acts that make up the comedy evenly and cleverly. Florence Barrett deserves a few lines for her happy conception of the part of Jessie, and did much toward adding those delicate touches of art, which are so near nature, that brighten up the play, receiving a well-deserved encore. Misses Perring and Russell were very acceptable, and sustained their parts extremely well. Frank Hardenberg was, of course, immediately on good terms with his audience, who sympathized with him when an unexpected bleeding of the nose, in the second act, annoyed him so that he could scarcely speak his lines; but he carried the matter off well and was soon himself. D. H. Longworth, as Tamberini, did excellently well, while the other gentlemen would receive a word of commendation did space permit. The entire performance is one of the best and most harmonious I ever witnessed, and should be seen by all lovers of high comedy art.

Separation at Haverly's and Vim at the Park drew fair houses. Hyde and Behman are doing a rushing business, and have new attractions for this week which promise to draw largely and fill their house to its utmost capacity; Tony Pastor next week.

Items: Frank Roche, who died in New York last week, was at one time leading man at the Brooklyn Theatre, under the management of Mrs. Conway.—Colonel Jack Haverly dropped into the theatre bearing his name last week, and this is the way he puts his coming expedition to England: "The largest company on earth (no proofs), from the largest civilized State on the globe (this great and glorious Republic), in the largest passenger vessel afloat (the City of Rome), will play in the largest theatre in the world (Drury Lane), in the largest city in the world (London)." The Mastodons appear here for five nights, opening May 12, and sail for England on the following Saturday. The Madison Square co. will appear at the Grand Opera House in Alpine Roses before the season ends.—Next week the following will be presented by the managers for the delectation of their patrons: At the Park, The Banker; at the Grand, The Power of Money, and at Haverly's, The Romany Rye.—The benefit for the Actors' Fund takes place at Haverly's on the afternoon of the 17th.

BROOKLYN, L. D.

Novelty Theatre (Theall and Williams, managers): Uncle Tom's Cabin holds the boards this week. Mrs. G. C. Howard (the original) plays Topsy with old-time richness. Patterson's New York Opera co. next week.

Lee Avenue Academy of Music (Berger and Price, proprietors): Lights o' London is the attraction current week, to be followed next week by Jumanchek.

PHILADELPHIA.

Fedora, played by Fanny Davenport and R. B. Mantell, has filled the Walnut every night, and the second week opens to increased attendance and a large advance sale. Practically, Fedora is a two-part play, and although there are twenty-three minor characters, they are, for the most part, of little interest save as a background. Miss Davenport, as Fedora, has achieved the crowning and substantial success of her life; and the work of Mantell proves him to be one of the best leading men of the day. The finish and strength visible in his conception of the part of Ipanoff contribute largely to the success of the piece. Eugene McDowell, as De Sirmia, the Legation attaché, makes up his face in the semblance of a full-moon, but is otherwise acceptable. Ada Monk falls far short of excellence in her attempt to portray a *blasé* woman of the French *monde*, and makes the character a drawling caricature. As a whole the supporting co. is about up to the average of road combination, of course, lacking in that nice attention to detail which alone produces complete artistic results. Fleishman and Hall have given Fedora every advantage of stage setting, but the play is strong enough in itself to keep the attention diverted from set pieces, etc., and this, I take it, is the best evidence of its quality. Joseph Murphy, in Shaun Rue, 14th.

At the Opera House, Nat Goodwin played an engagement far more profitable than any previous one, and established himself firmly in the good graces of our theatre-goers. His imitation of Irving is a masterpiece in its way; but Goodwin is something more than a mere mimic. He has comedy talent which will entitle him to a place in the front rank. Hobbies is a poor medium for the display of legitimate comedy work. There is too much horse-play and too many "gagging" temptations to make it deserving of notice, save as a laughter-making hash. But, "the hour and the man" are both with us, and the play will no doubt appear in good time. Princess Ida began a week's engagement, 7th, to a fair house only. Alpine Roses, 14th.

The Silver King, now in the second and last week of its engagement at the Chestnut, retains much of the popularity which characterized its first appearance at that house. Mme. Modjeska, 14th.

At the Arch, A Bunch of Keys was played to fair houses. Harrison and Gourlay present Shipped current week. M. B. Curtis, 14th.

The Lights o' London closed a moderately successful fortnight's stay at the National. This week, Herne's Hearts of Oak, with a live baby, real rain and a genuine tombstone. Vacation, with the Daly Brothers and Lizzie Derious, 14th.

A Fun on the Bristol party (called Rice's Travesty co.) is at the Arch Street Opera House. The week of German Opera at this theatre was not a success financially; and as for the vocal and orchestral work—silence is the kindliest criticism. Manager Amberg will not again attempt to foist such an array of discord on our public.

At Haverly's, Falka has entered on the sixth and last week of its gratifying run. The Merry War, with nearly the original Casino cast, opens 14th. Bertha Ricci and Frank Wilson will be retained, Wilson assuming the part of Balthasar.

The Barlow-Wilson Minstrels are at the New Central. They opened to an immense house. Carncross offers an entire change of bill at his Eleventh Street Opera House. The Club presents burlesque and variety, and the Bijou will fill out the week with Captain Kid and Leah.

Items: Lucia Zarate is at the Dime Museum.—The May Music Festival will surpass anything of the kind ever seen in our city.—The week of grand opera by the Abbey co. at the Academy promises to be a brilliant success. The repertoire includes Les Huguenots, Le Prophete, Robert Le Diable and Lohengrin.—John R. Lane, of the New Central, wears electricity in his shirt-front.—Claire and the Forge-Master will be presented at the National.—Bertha Ricci's Falka shows improvement with each succeeding performance.—Florence D'Arona is not so fortunate in her efforts as Alexina.—Frank Moran, who is with the Barlow-Wilson Minstrels, is an old Philadelphian and a favorite.—It is reported that Gallagher and Gilmore will enter the legitimate field next season, playing first-class attractions at popular prices.—Minnie Hauk is at the West End.—Haverly's Mastodons may show at the National prior to their departure for London.—Emma Abbott has cancelled her date at the Opera House.—Fedora has created a sensation and is the talk of the town.—The McCaull co. will give a concert in aid of the insane poor.—Lizzie Harold will again try the road; but not with Princess Chuck.—Frank Wilson and Professor Catenhausen visited the Cat show at Horticultural Hall. Wilson sang "The Faithless Maiden," with a cat accompaniment.—Amberg, of the Thalia co., was "wanted badly" by the Sheriff, but skipped to New York. Colonel McCaull had caused a warrant to be issued for his arrest on a charge of conspiracy and perjury, *in re* Beggar Student controversy.—Harrison and Gourlay's agent tells some fairy tales of the season's profits—the sum named being $40,000.—Hubert Wilke entertained the members of the Thalia co. at Haug's on Friday evening last.—Princess Ida is the only novelty this week.—Souvenirs were distributed at the Walnut last night (9th), and on Friday night the fortieth performance of Falka will be italicised by the same method.—Rogers' paragraphs are beginning to appear, and doubtless indicate a return to this country; but why Philadelphia should suffer primary infliction we cannot say. We had hoped Miss Palmer might keep her brassy infliction on the other side.—The fourteenth "Club Night" of the Journalists' Club was celebrated 9th and continued into the "wee sma' hours." R. B. Mantell, C. W. Bowser, Alfred Klein and other professionals contributed.—Jennie Yeamans and the Rag Babies were in town on Sunday. They opened in Baltimore 7th. Judging by the treatment applied to one of the ladies of the co. by a male member thereof, the P. W. and B. train for Baltimore Monday morning presented a lively scene.—Herne's Hearts of Oak opened at the National to a light house, but not as light as Fun on the Bristol.—The most prominent figure in Princess Ida is the musical director.

ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager): Mrs. Langtry opened in A Wife's Peril, March 31, to a half house, and business continued moderate all the week. The advance in prices had much to do with this. As an attraction Mrs. Langtry has greatly increased her standing over what it was last season, her play being a most interesting one, her co. strong and efficient and the two sets with their accessories the handsomest ever seen on our stage. Fred Everill made a hit as Dr. Thornton, acting the part of the friendly, well-meaning cynic with great force and fine feeling. Mrs. Langtry has gained much in ease, self-possession and in ability, and received a double recall at the end of the third act every evening. Queen's Evidence, 6th.

Pope's Theatre (Charles Pope, manager): Old Love-Letters and Confusion constituted the comedy bill last week. Bronson Howard's dramatic morceaux was excellently acted by Kate Girard and Herbert Kelsey, and in the comedy-farce, Frank Mordaunt, Rosa Cooke and the others did excellent work. Magda Irschik, in legitimate German drama, 6th, opening in Medea.

Grand Opera House (J. W. Norton, manager): The Rice Surprise Party had a fair week's business with Pep. George Fortescue and Irene Perry were not in the co., and later in the week John Mackay dropped down and out, his place being filled by Digs Gorman, who doubled the part with Kanes. Louise Koning joined the co. here, and was well received. Barton Comedy co. in Wanted—A Partner, 6th.

People's Theatre (W. C. Mitchell, manager): Jesse James, the Bandit King, with J. H. Wallick in the leading role, and the original horses of the outlaw, were successful in drawing big houses during the week, the upper tiers being crowded. Atkinson's Comedy co. in Peck's Bad Boy 6th.

Standard Theatre (W. H. Smith, manager): Bayliss and Kennedy's Bright Lights returned March 31, and played a good week's engagement. Pat Rooney's Specialty co. 6th.

Items: George McManus, treasurer of the Grand Opera House, had a crowded house 31st, the occasion of his annual benefit. Pep was given, with a number of local volunteers. George was presented with a handsome ormolu clock, also a handsome crayon sketch, made on the stage by Signor Gerbach, which was afterward touched up and mounted. Several of Mac's friends sent him a check for $250 for a single ticket.—W. F. Dickson, of Pope's, has organized a co. to go on the road May 12, to be called Dickson's Sketch Club. The co. will consist of Gus Thomas, Edgar Smith, Frank David, Nellie Page and Della Fox. The special features will be the comedies of Edith's Burglar, His Last Legs, Sweethearts, Ruth's Romance; carry their own scenery, orchestra and leader. Go to Springfield, North and Northwest.—Pope's Theatre closes May 3.—The new plans for the new Standard—the introduction of a parquette circle, etc.—are completed by McKittrick. There will be two hundred seats added to the gallery. A handsome new drop-curtain will be provided, being in silk, satin and lace drapery.—W. H. Smith, manager of the Standard, leaves for New York next week to arrange for his George H. Adams Humpty Dumpty season.—George W. Reed, stage manager of the Standard, is busily engaged in getting up his grand testimonial, which takes place the afternoon of 10th; all the visiting companies have volunteered, and a big bill is offered.—The St. Louis Musical Union gave its regular monthly concert at the Natatorium on Thursday evening, and it was the best they have ever given. The hall was filled and the programme was a splendid one. Dr. Louis Maas, of Boston, played several delightful piano selections, and created quite a furore.—The 13th Annual Benefit takes place the afternoon of 17th, and it will be a most interesting affair, Rankin and Crane, W. J. Scanlan, the Mastodons, Mr. and Mrs. John W. Norton, etc., will furnish the bill.—The May Festival will be held two nights at Mannerchor Hall and one night at Pope's, May 7, 8 and 9, under the auspices of the Henry Shaw Society, with Aug. Waldauer as conductor. Minnie Hauk and her entire troupe, Myron W. Whitney and a chorus of two hundred voices, will furnish the bills.—Early in June the St. Louis Choral Society will have a grand musical festival at the Olympic. Theodore Thomas and orchestra, Materna, Scalchi, Juch, Emily Winant, Winkleman, Toedt, etc., have been engaged.

ARKANSAS.

LITTLE ROCK.

Grand Opera House (R. A. Little, manager): Minnie Hauk and her excellent co. sang Carmen, to a good house, March 28. Each and every member was encored three times. Miss Hauk was in fine trim.

Item: The Hauk co. returned 2d, and played Faust to a fair house at the Capital Theatre.—The Tourists came 1st, to very poor business.

HOT SPRINGS.

Opera House (W. J. Slocum, manager): Mestayer's Tourists March 31, to a big house. The first act was fair, but the rest of the performance was poor. There is not enough people in the co. to bring out the piece adequately. Minnie Hauk gave one of her grand concerts the 1st, to a small but very appreciative audience. Miss Hauk received a very complimentary request at her performance the 29th, signed by several prominent citizens, to return and give another concert, which she complied with very graciously, returning the 1st. It was noticed, however, that many of the "prominent citizens" did not attend the performance.

Items: Professor Emile Levy, of Memphis, has been engaged to take the place of Constantine Sternberg with the Minnie Hauk co. for the remainder of the season. He appeared here with the co. 1st.—The members of Ada Gray's co. attended the performance of the Tourists, also the two concerts of Minnie Hauk's.—Miss Gray and co. expect to remain here a week or ten days longer.—Professor Kohler, leader of the orchestra at the Opera House, was tendered a complimentary hop at the Avenue Hotel, evening of 2d.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): Herr Albert Friedenthal gave a concert, March 23, to small but appreciative audience. The Katie Putnam Comedy co. played, 27th, 28th, 29th, in Lena, the Madcap, Old Curiosity Shop and Child of the Regiment. Owing to the miserable weather the performances were lightly attended. Miss Putnam gave great satisfaction in all her roles.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): Leavitt's Minstrels opened on the 31st ult., for one week, and up to date the houses have been full each night. George S. Knight closed 29th. Business light. Kate Claxton will open 7th for a week.

Academy of Museum (P. T. Hughes, proprietor): Raymond Holmes closed a week's engagement, 3d, to light business. Whims is not an original play, being copied from Hobbies and Pop. Laura Dainty, in A Mountain Pink, opens 3d, for four performances.

Items: The regular fare to Leadville will be reduced one-third on the 15th of this month. It will make theatrical rates reasonable.—There are two good variety theatres running here and prospects of a third being started.—Manager Nye, of Cold Springs, was visiting this city last week. He has one of the coziest opera houses in the State.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): Last season a young woman, to fame unknown, supported by a co. of great merit, appeared in this city in a Shakespearean play which the evening previous Mrs. Langtry had presented here before a large audience. As You Like It was the play; Margaret Mather the young woman. The Lily suffered greatly in the comparison, and Miss Mather won our hearts. Last Thursday our wish to see her again was gratified, and a strictly intelligent and elite audience bade her welcome as Juliet. To say that she is a great artiste would be untrue, while it is true that she possesses the inspiration, the poetry, the youth and ardor, and while it cannot be denied that her conception is the result of faithful study, yet she is wanting in that power of self-command which can only be acquired by a more mature age and more varied experience. Her's is a name of the future. Alexander Salvini as Romeo, and Milnes Levick as Mercutio sustained their parts excellently. The others were fair. Den Thompson is due 11th. The Gilbert Society (amateurs) of Brooklyn 15th.

New Haven Opera House: Lizzie May Ulmer in E. J. Swarts's new play, Dad's Girl, received its first presentation here 4th. Four acts develop the following story: David Hoskins, a poor Illinois farmer, has an only son, Joe, who works in a distant city, and in whom all his hopes are centered. Mull, his dead sister's child, is most devoted to David, her foster father, by whom this affection is reciprocated. During the war, while the old man is laid low with fever, his son Joe commits a mur

which by re-arranging might be made a most interesting one. Fred Phillips acted the porter with ease. The stage settings were quite good. The one representing Manchester South by moonlight was especially realistic. The co. will make a short New England tour and open in Philadelphia in a few weeks. The Danites 10th.

Grand Opera House (Clark Pash, manager): Jarrett's Dime Museum turned the capacity of the house several times last week, even the backs of benches being utilized as seating-places. The Hanlons play here 9th and 10th.

Academy Theatre (Penn Bldridge manager): A variety entertainment at which several well-known artists appeared, was followed this week by Mlle. Cost and T. D. F. Hunter's Tourists in the new play, V. P. C.; or, The Emperor's Daughter and the Dude Actor. Business excellent.

Items: Edward L. Schwartz was expected in town to attend the first presentation of his new play, but failed to put in an appearance.—Although two dramatic papers have given so many names to Corinne's new play, my statement of last week to the effect that none had yet been assigned is confirmed by authority. The fact is that her new piece is a conglomeration of all the "taking" features of her other plays, and the management therefore find some difficulty of alloting to it a proper cognomen.

MYSTIC.

Central Hall (Ira W. Jackson, manager): Emma Hendricks in the Two Orphans 2d to good business. Miss Hendricks, as usual, gave satisfaction, but her support was miserable. The performance was "queered" thereby. New York Ideal Opera co. 11th; Seymour and Stratton Standard co. 23d; New York After Dark 25th.

MERIDEN.

Meriden Opera House, (T. H. Dolevan, manager): Baird's Minstrels gave a fair entertainment 3d to a good house.

WATERBURY.

Opera House (Jean Jacques, manager): The Two Johns Comedy co. paid us a first visit March 31. They were greeted by one of the largest houses of the season: excellent satisfaction. Baird's Minstrels drew only a small audience 1st. The Rajah 4th, first time here. The cast included H. M. Pitt as the Rajah, and Therese Waldon as Gladys Wyncot. Complete satisfaction to a large audience. Margaret Mather in Leah 8th had a crowded house. Denman Thompson 10th.

NEW BRITAIN.

Grand Opera House (C. B. Palmer, manager): Young Mrs. Winthrop 2d to only fair business. Driving snow storm. The co. is a thoroughly good one, including E. J. Buckley, W. W. Gillette, Ada Dyas and Fannie Reeves. The elegant stage setting was the best ever seen here. The event of the season was Margaret Mather's appearance as Juliet 5th, supported by Alexander Salvini, Milnes Levick, and a good co., giving the greatest satisfaction to an immense audience at advanced prices. Receipts, $700. Miss Mather and Salvini were called before the curtain frequently. Milnes Levick's Mercutio was liberally applauded.

Item: Margaret Mather goes to Naugatuck 9th, instead of Danbury, on account of the burning of the theatre in the latter place recently. Manager J. M. Hill spent Sunday with the co. in this city.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Carrie Swain produced her new play, Morning Glory, March 31, before a fair house. Miss Swain as Glory was very amusing in her specialties, and her songs and dances were vociferously applauded. Very little can be said in favor of the play, except that it gives the star an opportunity of showing her versatility. The support was in the main good. Margaret Mather, who has become a great favorite with Hartford people, appeared, 4th, before one of the largest and most brilliant audiences of the season, in the role of Julia, in The Hunchback. She scored another success and was frequently called before the curtain. Milnes Levick, Alexander Salvini and William Davidge rendered excellent support. Joseph Murphy presented Shaun Rhue, 5th, before a large and well-pleased audience. Mr. Murphy is always a welcome visitor. His support was good.

American Theatre (W. S. Ross, manager): An excellent show has been given the past week and houses have been large. Departures: Dan Regan, Dick Hume, Revillo Eva Emerson, Mr. and Mrs. W. J. Conway and John and Lea Pensley. Week of 6th opened with Mealey and Hague, Frank Livingstone, Gus J. Bruno, Kitty Shepard, Walter Bray and Hume and Lindsay.

WINSTED.

Winsted Opera House (J. E. Spaulding, manager): Baird's Minstrels gave the best entertainment of the kind this season, March 31, to medium house. Lew Benedict was well received. Palmer and Daly's Vacation co., 2d. Pleasing play to fair business. Some of the members of the co. were unnecessarily fresh in their side remarks.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): Margaret Mather, 2d, in Romeo and Juliet. Good house and very appreciative audience. The Rajah, 4th, to very large house. Banker's Daughter 11th; Denman Thompson 14th; Romany Rye 15th and 16th.

ANSONIA.

Opera House (D. Bartholomew, manager): Baird's Minstrels gave an excellent performance to a small house 2d. Palmer and Daly's Comedy co., in Vacation, played to a good house 5th. The co. went to New Haven for a week's rest, and open week of 14th at the New National, Philadelphia. Denman Thompson 12th.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Dion Boucicault in the Shaughraun, last week, to good business. This week M. B. Curtis in Sam'l of Posen; Mlle. Albina De Mer as Camille, Wednesday matinee. Next week Black Flag.

Ford's Opera House (John T. Ford, manager): Leon and Cushman's Minstrels last week to good houses. This week Stetson's Princess Ida co. Next week Rhea.

Theatre Comique (T. E. Snellbaker, manager): This week Harry Montague's latest Antics, in which Mabel Sumners makes her debut in Living Art Pictures.

Items: Thatcher, Primrose and West's Minstrels, at Lincoln Hall, drew well first half of last week.—The Mendelssohn Quintette Club and Mme. Cora Giese came to this hall 13th. Wagner Concert, Materna, Scaria and Winkleman, with Thomas' Orchestra, May 1.—The Thursby Concert at Congregational Church, 31st, to large and well pleased audience. Miss Thursby was delightful, as she always is. De Koutski renewed the good impression made earlier in the season. A. S. King was very pleasing. Mrs. Annie Louise Powell sang charmingly and received several handsome floral offerings, among them a magnificent basket from the White House.—Jessie Couthui read at Calvary Baptist Church 2d.—George Riddle's readings, 31st and 3d, were well attended by society people.—Edouard Remenyi spent some time in the city last week, and was entertained by Colonel Ingersoll, General Hazen, and others. He expects to return next week, and may give a concert.—Margaret Lanner, who has been visiting her mother, returns to New York in a day or two.—William Lackey is home; says he has had several offers for next season; has not decided which to accept.—The Washington Light Infantry Corps are going to build an armory and theatre corner Fifteenth and E streets, N. W., work to begin May 1; theatre to be leased to John W. Albaugh for $12,000 a year.

GEORGIA.

ATLANTA.

DeGive's Opera House (L. DeGive, manager): The Wyndham Comedy co. played Naval Engagements and Brighton, March 31, to a large and well-pleased audience. Thatcher, Primrose and West, 12th, 14th. Their appearance virtually ends the season.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager); Gus Williams, in One of the Finest, drew a large audience March 31. He evoked much laughter and applause. De Loss King, as the Masher, acts the character to perfection. The Masher comes next to Mishler. Galley Slave to a small house, 2d; Rehan's p-a-s-d, 23d.

MOLINE.

Wagner's Opera House (W. F. Cram (manager): Jennie March 2d. Good house.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Haverly's Mastodons came March 29 to good business. Immaculate, as Zillah, played to a good house 31st. Dingee's Uncle Tom's co. came 2d to good business. Pat Rooney, 11th, Monte Cristo, 12th and 13th.

QUINCY.

Opera House (Dr. F. A. Marks, manager). The good comb. held the boards to fair house, 1st. The performance was ordinary in its merit, some of the actors suffering from severe colds.

PARIS.

Opera House (L. A. G. Shedd, manager): April 1, Bertha Welby comb., in Hunchback, to fair house; 3d, Peck's Bad Boy, full house.

ROCK ISLAND.

Harper's Opera House (Ben Harper, proprietor and manager): Bartley Campbell's White Slave March 31 to a small house. Barry and Fay, in Irish Aristocracy, 2d, to a good house. Audience pleased with performance.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Siddons Female Minstrels, 2d, gave good satisfaction. Specialties were first class. This is only the second co. appearing at this house in six weeks.

Gaiety (John Long, manager): Business fair, McNeice and Marcelle, and Gibson and Binney are the leading specialties.

Item: A stock company of fifty members is being organized to erect a new opera house. Each stockholder is to take seven shares at $100 each. Stock nearly all taken. Every subscriber to stock is to put up $150 cash to purchase ground. Balance is to be borrowed out of building associations.

INDIANA.

INDIANAPOLIS.

Grand Opera House (George A. Dickson, proprietor): Mr. and Mrs. McKee Rankin 31st, 1st, 2d and 3d, presenting their new play, Gabriel Conroy. Business was quite good. Wanted—A Partner, was given by James Barton's co. 4th, 5th. The play is very funny, and was thoroughly enjoyed by the audience. It ought to make a hit next season. The principal parts were sustained by Harry Lytinge, Robert E. Graham, John Gilbert, Ezra Kendall and Helen Lowell. Graham's make-up as Henry Irving was excellent. Miss Lowell's singing was very good. Saturday night closed the regular season at this house. It will be closed for ten days or two weeks, and will then reopen for a short Spring season.

English's Opera House (Will K. English, proprietor): The house is closed, the regular season being over. A few good attractions will yet appear, however.

Zoo Theatre: The programme for next week includes John C. Loch, Howard and Alton, Sheehan and Hames, Master Kessler, Dixie Garland, Baker and Gardner and Lew Tatum.

GREENCASTLE.

Opera House (A. R. Brattin, manager): Bertha Welby presented Camille 2d to a large house. As an emotional actress Miss Welby is certainly a success. Support above the average. Pat Rooney 3d to a very large house.

Item: A. R. Brattin's lease of the Opera House expires with this season, and he will retire.

VALPARAISO.

Grand Opera House (E. Quatermass and Co., managers): Joseph H. Keane, 2d and 3d, in Rip Van Winkle and Mrs. Partington. Fair to good business. The co. was first class and gave entire satisfaction. Mr. Keane as Rip is very fine, and as Mrs. Partington is very funny. Mrs. Minnie F. Keane as the Partington kept the house in an uproar. Frank Tucker as the Judge was immense. The co. closes at Bangor, Mich., 11th and 12th and go to Chicago, where it is engaged for the Summer at Coup's Museum.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): The Barlow-Wilson Minstrels played to fair house March 31. Peck's Bad Boy co. 3d gave a fair show to a very poor house. The poorest house of the season greeted Mr. and Mrs. McKee Rankin in Gabriel Conroy, 4th. The play was rendered in splendid style and deserved better patronage.

FRANKFORT.

Coulter's Opera House (T. J. Smith, manager): Bertha Welby 3d, in A Terrible Temptation, to a large and fashionable audience, giving entire satisfaction. Miss Welby is a pleasing actress. Furnished Rooms 16th; Leon and Cushman co. 25th.

MICHIGAN CITY.

Opera House (Charles Leusch, manager): J. S. Alexander's Nobody's Claim co. to poor business March 31. The play gave much satisfaction.

LOGANSPORT.

Dolan's Opera House (William Dolan, manager): Atkinson Comedy co. No. 1 presented Peck's Bad Boy, 1st, to fair house. The play soon becomes tiresome and one anxiously awaits the final drop of the curtain. Roland Reed in Cheek, 16th; Baker and Farron, 21st.

EVANSVILLE.

Opera House (T. J. Graves, manager): Ida Siddons' Mastodons March 31 to very large house. Gave general satisfaction. The troupe is a good one throughout. Billy Arnold sustained his reputation as a first-class comedian.

COLUMBUS.

Opera House (John Doup, manager): After a long rest our theatre-goers were treated to an evening's enjoyment by Mestayer and Barton's Wanted—A Partner co. New Orleans Minstrels, 21st; Julia A. Hunt Comedy co. 23d and 24th.

Item: Al Gastons leaves in a few days to join Sells Brothers' Circus.

RICHMOND.

Park Opera House (Dobbins Brothers, managers): Alexander's Nobody's Claim drew fairly March 27 and gave general satisfaction. Pat Rooney's comb. 3d to good business. The co is the best that he has ever had with him here. Lights o' London to-night, 5th. Big house. Roland Reed, 14th.

Grand Opera House (Bradbury and Son, managers): Harry Watson's Wrinkles co to fair business March 27. The co. is fair. Mr. Watson evidently thinks that he is the only one in the co., as he doesn't give the rest any show whatever.

Arena: Robinson Circus, 22d.

Items: Pat Rooney will star in an Irish comedy the season of 1886; so he informs me.—The Mirror is far in the lead here and still advancing.—Phillips' Opera House has not had a date this season. Good management (?).

IOWA.

KEOKUK.

Keokuk Opera House (Harrison Tucker, manager): First engagement under the new management was Haverly's Mastodon Minstrels, and it was in every way successful. Roland Reed comes 10th; Pat Rooney 16th, and Evans, Bryant and Hoey 22d.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): That capital comedian, Roland Reed, presented his Cheek March 29. Dick Smythe had a rousing welcome. The Mrs. Abel Racket of Alice Hastings was a fine performance. Blanche Vaughn played Nell with charming abandon. Hazel Kirke, 3d, to a good house. Ada Gray, 14th; Kate Claxton, 16th.

Item: Alice Hastings' admirers here were disappointed at not seeing her in a soubrette role. In such parts she had become a great favorite here.

DES MOINES.

Foster's Opera House (William Foster, manager): March 31 an audience representing the *elite* of the city assembled to hear Camilla Urso, the renowned violin virtuoso. The numbers rendered were finely executed, and were well received. The rest of co. contributed largely to the entertainment.

Moore's Grand Opera House (W. W. Moore, manager): The second concert by our Philharmonic club, assisted by Anna S. Howe, soprano, and Teresa Carreno, pianist, took place 28th. The feature of the entertainment was, of course, Mme. Careno's part of the programme, which was highly enjoyed. Miss Howe received marked favor, earning a double encore in her duet with Miss Milligan, a lady of local reputation. Hazel Kirke, 2d, to a large audience. This seems to be one of the plays that our theatre-goers never tire of, and as presented by this co. won increased favor.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): But a few attractions to offer during the Lenton season, doors being opened for the first time in two weeks, 2d, when Haverly's Mastodons entertained a large audience, giving excellent satisfaction. Generally conceded to be the best of its kind seen here this season. The musical burlesque, or extravaganza, Princess of Madagascar, was handsomely costumed and rendered in spirited operatic style. It will bear comparison with some of the light operas. Barry and Fay illustrated the follies and foibles of Muldoon and Mulcahey in Irish Aristocracy, 4th, to a fine audience, which seemed to enjoy the performance immensely.

DAVENPORT.

Burtis' Opera House (A. L. Sheets, manager): Barry and Fay in Irish Aristocracy to medium audience, 1st; Camilla Urso Concert co., under the auspices of the Academy of Sciences, 2d, to a fashionable audience. Hi Henry Minstrels 5th to good business.

DUBUQUE.

Opera House (Duncan and Waller, managers): Hazel Kirke March 31 to a large and well-pleased audience. Best presentation yet given here of this favorite drama. E. B. Brown's Empire Minstrels appear to-night (4th) with good advance sale. A fine band is a feature. Mrs. Langtry, in Galatea, will favor us 10th; Esmeralda, 12th; Lou Williams, 13th.

Item: Billy Chase, the comedian, joined Brown's Empire Minstrels, 1st.

CEDAR RAPIDS.

Greene's Opera House (T. Edwin Turner, manager): The Cedar Rapids Philharmonic Society gave their first concert March 29, under the direction of Professor Blakely, Emma Howe and Mme. Teresa Carreno assisting; ably aided by Mrs. Brayer, Mrs. Whitney and Mrs. Wilcox. Haverly's Mastodon Minstrels pleasantly entertained a large house 2d. James Gorman's burlesque opera, The Princess of Madagascar, is a novel feature, artistically produced by this unique troupe of sable fun makers.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Wanted—A Partner held the boards the first half of the week, and attracted fair attention. This happy absurdity abounds in funny situations and teems with clean fresh wit, and to a people surfeited with melodrama was a rare treat. The author is now engaged in revising the piece with the intention of giving it more action. Robert Graham's imitations of Irving, Barrett and Emmet were excellent, and calls and recalls rewarded his efforts. The remainder of the co. were equal to the requirements of their parts. Esmeralda closed the week to very light business. It may be, to use a homely expression, she has about worn out her welcome. Rillie Davies, who will be remembered as Gladys in The Rajah, appeared for the first time as Esmeralda Thursday evening. This week, McCauli's Opera co. Next week, John T. Raymond.

Buckingham Theatre (J. P. Whallen, proprietor): Owing to Harry Richmond's failure in keeping his engagement last week, Manager Whallen was put to the necessity of booting for an attraction. His energy was rewarded, and on Thursday night Edward Arnott, in Daylight and Gaslight, opened an engagement of four nights. The piece is a melodrama of the old school, with a vile villain and a heroic hero, reeking with crime and cooked with sentiment. Arnott is a very good actor, and La Petite Rose is an unusually bright child. Remainder of co. are "boutjacks." Business, however, was fair. This week, Castle's Kelly and Ryan comb.; John A. Hunt 23th.

Items: The Whallens are building another theatre at the corner of Second and Jefferson streets. They expect to have it completed by June 1.—Probably Harry Richmond can account satisfactorily for the unusual redness of the Eastern horizon last week.

DANVILLE.

Opera House (Beebe and Anderson, managers): Nick Roberts' Humpty Dumpty sat to a fair house. Performance deserved better attendance.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Richard Reed, in Cheek, 2d. The star is a cross between John T. Raymond and Nat Goodwin, and is a whole show in himself. The co. is a thoroughly excellent one and the play quite amusing. Business big.

Grand Opera House (Wood and Updegraff, managers): St. Quinten Opera co. for three nights and matinee, opening 2d in Bohemian Girl, to fair business. This is St. Quinten's second engagement here this season, and speaks volumes for the lady's abilities as a singer and actress, and augurs well for her future prospects in the operatic field as a rival to Fay Templeton, who at present has the arena to herself in this part of the West.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): Kate Claxton produced The Sea of Ice, with a fair co., March 26 and 29. The scenery and costumes were fresh and charming. Saturday matinee of The Two Orphans was quite unsatisfactory on account of its being badly cut and poorly rendered. Roland Reed, 2d, in Cheek, was one of the most delightful surprises of the Winter. The title of the play is decidedly a misnomer, suggesting, as it does, an extravaganza rather than a charming little drama. Blanche Vaughn and Alice Hastings delighted the audience, while Reed was simply immense.

Items: The local management and one of our daily papers have been having a difference on account of advertising. The evening of Reed's appearance the *Globe* said: "Reed, having been left in Leavenworth, there will probably be no play, although the Opera House will be lighted." This of course deterred many from attending, although Mr. Reed had been in town since noon. The manager, Mortimer, threatens to begin a suit against the paper immediately. Our people take sides with the manager almost unanimously.

NEWTON.

Masonic Music Hall (C. A. Swanson, manager): The Mabel Norton comb. in Queen's Evidence and Colonel Mulberry Sellers, 2d, 3d. Business only fair. The star and the comedian, Frank Cotton, are very good. Peck's Bad Boy, 10th; Clifford Dramatic comb. 11th, 12th and 13th.

PARSONS.

Edward's Opera House (McKim and Baird, managers): Donovan's Tennesseans, March 28, to a good house. They give a good entertainment, and the audience was highly pleased.

Items: Bartley Campbell's White Slave booked for 4th, cancelled.—Manager McKim went to Nevada, Mo., on the 4th, to attend the meeting of the Southwestern Opera House circuit.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): Bartholomew's Equine Paradox week of March 31. Nine performances of these wonderful horses, to over 12,000 people, and the last night hundreds were unable to gain admission. It was the greatest success ever known here and the first attraction that ever made money in a week's engagement. The receipts were over $3,500, at reduced prices. The exhibition itself is remarkable, and the intelligence and sagacity of the performers simply astonishing. One can scarcely realize until seeing them that these horses are capable of the wonderful feats they perform. The entertainment is a source of education as well as pleasure to all classes. My Partner 10th.

Lyceum (Charles E. Marwick, manager): Despite the counter attraction at the Theatre, good audiences have been in attendance, and a good week's business was done.

City Hall (J. C. Stockbridge, manager): Professor R. H. Mohr gave a matinee 5th, assisted by Grimmer's orchestra, and a large audience were delighted with a remarkably good entertainment. The next attraction in this course will be a matinee performance of Iolanthe by a juvenile co. 19th.

Items: Chandler's Band Rooms were destroyed by fire March 30, and the instruments and large collection of music are a total loss.—Movements are on foot to aid the organization, and subscriptions are now being circulated.—The two skating rinks are being largely patronized, and owing to the rivalry attractions are booked for almost every night in the week, which is making it warm for theatrical business, and receipts are falling behind last season's record.—The Equine Paradox, with reduced prices of admission, has demonstrated, in a measure a fact advanced by many of our citizens, that with the ordinary line of dramatic combs. the regular prices at the Theatre are too high. With lower rates for a majority, and the present rates for a few of the travelling combs., more substantial results would be obtainable than with those now in vogue.—John D. Mishler, manager of the Equine Paradox, has my hearty thanks for courtesies extended during his stay here.

MASSACHUSETTS.

LYNN.

Music Hall (Rock and Bachert, managers): Joseph Murphy, 2d, in two performances, Kerry Gow and Shaun Rue, to good business. With the exception of Belle Melville, the pretty and accomplished leading lady, the co. is not as satisfactory as in former seasons. Eugene Tompkins' Rag Baby, 5th; a hodge podge of nonsense, not worth the paper it is written on. The specialties were very good, Jennie Yeamans made all she could of Venus Grout, and Frank Daniels gave us another version of John Bobbin Twitt, with a bald wig on. The music was good and the scenery appropriate. The audience (rather limited in number) was evidently well pleased.

Items: Mr. Charles H. Hoyt, author of the Rag Baby, with a party of friends from the Hub, were in the audience, 5th.—The Lasters' Fair will net $40,000 in profits.—The City Government "dead head" nuisance is to be abolished, only the Marshal and such officers as he shall select having a right to demand free admission to dramatic or musical entertainments.—It is rumored that a skating rink and opera house combined will soon be erected.—Kernells, Wheatley and Traynor, 12th; Barlow-Wilson and co., 26th; Barry and Fay, May 13.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): Charles Hoyt's Rag Baby is chuck full of the brightest talk, and an unusually large and fashionable audience was present 2d, to witness this amusing piece. Frank Daniels' Old Sport is the best thing he has done yet, and he is ably assisted by Jennie Yeamans and Harry Mills, the latter showing to advantage in a light comedy role. The several musical selections deserve a good word, and the sattle song in the second act was deservedly encored. Haverly's Minstrels closed their season here 3d to a large business, and to duly celebrate the event we were treated to all the "chestnuts" that have done good service for several seasons. My notices of Joseph Murphy are getting rather hackneyed, for I have to keep repeating "crowded houses," and it was no exception 4th. Kerry Gow is like My Partner—you never tire of it—and this season there is much new business introduced which is very taking.

Music Hall (Simons and Emery, lessees): Baker and Farron did not have a very large house 31st, probably on account of Chris and Lena not making a favorable impression last season. I hope these clever people will give us something new next time they visit us, and also strengthen their support, for the present co. would break up a Chinese funeral, which, I understand, is one degree worse than "stopping the clock." R. McAuley had fair audience 2d and 4th. Three of a Kind, 10th; Lizzie May Ulmer in Bad's Girl, 14th and 15th.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Joseph Murphy in Kerry Gow, March 31, under G. A. R. management, to a packed house. 1, A. R. Fair, 1st to 3d. Comic opera, 1st, Mistress and Maid, presented by the Baton Lyric Comedy co.; concert by the Park Concert co., 2d; Matinee and evening, The Troubadours, 3d, Comedy Concert co. Large audiences. Baird's Minstrels, 13th; Lizzie May Ulmer, 23d.

Item: Bad's Girl, Lizzie May Ulmer's new piece, was presented at Amesbury, 2d, for benefit of the Hook and Ladder co. It was a success. House large and enthusiastic. F. A. Tannehill and E. L. Grandin were good in their respective parts.

WALTHAM.

Music Hall (T. P. Smith, manager): Carrie Swain, in Morning Glory, 2d, appeared before a small house, owing to a severe storm. Margaret Mather, 13th.

BROCKTON.

Opera House (H. L. Bryant, manager): The Devil's Auction was presented in very good shape to a large and well-pleased audience, 2d. The Murray Dramatic co. presented The Octoroon with a good cast, afternoon and evening, to fair house, 3d. Mr. Bryant, as Wahnotee, is worthy of praise. He was deservedly called before the curtain at each performance. Oliver Doud Byron in Across the Continent, 10th; Baird's Minstrels, 12th; Equine Paradox, 19th; Rajah co., 22d.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Modjeska, March 31, would have better pleased last theatre-goers had she played Madame in lieu of appearing as Viola in Twelfth Night. She had a big house. The Two Johns, 1st, made lots of fun for a fair audience. Of the specialty people with them, the Duvell Brothers' acrobatic song-and-dance was one of the best things in that line ever given here. The Rajah was played to an overflowing house, 2d, and despite the unfavorable criticisms which the piece has had it was most favorably appreciated. Harry Pitt made an excellent Rajah, and George Browning's Buttons convulsed the audience. Barney McAuley, in A Messenger from Jarvis Section, had a very light house, 5th, owing in part probably to rumor that he was on a spree. In justice to Mr. McAuley he it said that he was all right here. Although the piece is somewhat ancient here, it was received with all the old-time enthusiasm. His supporting co. is an especially good one, noticeably so Ella Wheeler as Chip, James Wilson as Sandy Mackell, and Walter Owen as Skinny Smith.

Items: Harry Pitt quite captivated the ladies with the excellence and taste of his single-stage wardrobe. Few actors are willing to make so many changes of costume as he does in the Rajah.—It being Fast Day the Masonic Square co. advertised a matinee, but as the scenery didn't come till 5 o'clock, no afternoon performance was given and a large number of people were thus deprived of the pleasure of seeing The Rajah.—The depressing weather of Fast Day must have had a like effect on the genial critic of the *Republican*, as his notice of The Rajah was the most hideous article I've read in a long time. Romany Rye, 26th, 27th, 28th.

FALL RIVER.

Academy of Music: Mr. and Mrs. Joe Allen, in A Sister's Oath, March 31 and 1st, to the poorest business of the season. Oliver Doud Byron, 2d, in across Miles Away and Across the Continent, to good business. Devil's Auction, to fair business, 4th, 5th. The scenery in to-day was very effective, but is much worn at the present time. Albert Martinetti, as Chess, is one of the best acrobats I have ever seen. Mason and Lord's burlesque trapeze act brought down the house. The ballet was fine. Margaret Mather, 7th; Rajah, 14th; Aldrich and Parsloe, 16th; Choral Union, 18th; Equine Paradox, 21st, week.

Items: Charles H. Yale, manager of the Devil's Auction co., played the part of the clown in Hopkins and Morrow's Theatre Comique co. here five years ago.—The Auction closes the regular season at Omaha, May 24, and leave on the 26th for San Francisco, where they play a Summer season. New scenery will be prepared for the 'Frisco engagement, the old being shipped to Brooklyn, where it will be retouched.

TAUNTON.

Music Hall (A. B. White, proprietor): Gallagher, Gilmore and Gardner's co. in Devil's Auction, March 31 to a large house. A good and chaste performance which any lady may attend without blushing. The scenery was fine. The burlesque trapeze act of Mason and Lord was very funny.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager's agent): Callender's Georgia Minstrels appeared 7th to a good house; Louis Aldrich in My Partner, 11th.

Item: The Minnon correspondent would extend thanks to George H. Adams for the very life-like photos of that artist in Humpty Dumpty costume received; also to C. W. Charles, of the Baker and Farron co., for a copy of his "counterfeit presentment." There is strong probability of C. W. Charles going out next season as Yuba Bill in the Annie Pixley M'lle party.

CHELSEA.

Academy of Music (James B. Field, manager): Fast night, the Devil's Auction, played to an overflowing house. Hoyt's Rag Baby co., 4th, to fair business; shouts of laughter from beginning to end. Callender's Colored Minstrels appeared before a small audience, 6th. Kernells, Wheatley and Traynor, 12th; Carrie Swain, 18th; Barlow-Wilson Minstrels, 21st; Lizzie May Ulmer in Bad's Boy, 26th.

Item: C. H. Hoyt is to make several changes in his Rag Baby co. next season.—Callender says much of his bad business this season is due to his tour through New Mexico.

NEW BEDFORD.

Opera House (J. C. Olney, manager): Haverly's Minstrels appeared to fair business, March 31. The co. did not begin to sustain the reputation of the great showman. The trained dogs were about the best feature of the evening. Joe Allen and wife, of variety stage fame, appeared evening of 2d, to perhaps the smallest house of the season, in A Sister's Oath. The play is too "fat." There is material enough in it to supply half a dozen dramas and then leave a very respectable skeleton for the original. There is not much of interest in the play, and I hardly think it designed for great age. Allen is a good dancer, and that is perhaps the best that can be said. The third entertainment in the Lyceum course was given 4th, consisting of a cantata and choruses, by the New Bedford Choral Association, with solos by Mrs. E. Humphrey-Allen, of Boston, and others. Good business. Carrie Swain in her new play, 11th.

Items: *On dit*, that a benefit is to be tendered Manager Olney of the Opera House.—The war drama of The Drummer Boy of Shiloh took about all the spare cash of play-goers, and in consequence houses have been small this week.—C. E. Dudley, of this city, is in the cast of Bad's Girl, Lizzie May Ulmer's new play, and Steve Corey, also of this city, is in the new play of the Little Corinne comb.

SALEM.

Mechanic Hall (Moulton and Johnson, managers): Joseph Murphy appeared 1st in Kerry Gow, to fair house, and 2d in Shaun Rhue, to packed house. Kernell's co., 10th.

HAVERHILL.

City Hall (J. P. Connor, agent): Carrie Swain, in Morning Glory, 1st, to a good house. Barney McAuley 10th; My Partner, 12th.

PITTSFIELD.

Academy of Music (C. Quackenbush, manager): The Florences, in Facts, March 31, gave a good entertainment to a fair business. Support good. Baker and Farron, 2d, in Chris and Lena. Small business. Maggie Mitchell, 14th; Joseph Jefferson, 26th.

WORCESTER.

Theatre (Charles Wilkinson, manager): Baker and Farron played Chris and Lena to a good house, 2d. Carrie Swain gave Morning Glory, matinee and evening, to fair houses. The Hanlons had splendid houses, 4th, 5th and matinee. They are talking of a new play. The Salsbury Troubadours, Potts; Oliver Doud Byron, 11th and 12th; Rajah, 16th; Margaret Mather, in Lady of Lyons, 22d; Barlow-Wilson Minstrels, 23d; Aldrich and Parsloe, in My Partner, 24th and 25th; Joseph Jefferson, 26th.

MILFORD.

Music Hall (George G. Cook, manager): Denman Thompson appeared, 2d, (Fast Day) in two performances, to big business. Total receipts, $830. The total would have reached $1,200 had the day been fair. Second advent this season of Carrie Swain, 12th, this time in Morning Glory. Margaret Mather, in Leah, 18th.

Items: Among the audience at Den Thompson's matinee was a boy from Mendon named Williams, about ten years old, who has neither arms nor legs. His father held him, and the little fellow seemed to enjoy the play hugely.—A pleasant episode occurred Fast night, in spite of the elements. A leap-year party came in teams from the adjoining town of Holliston to see Uncle Josh. Sixteen young ladies invited as many gentlemen, and disbursed the lucre, managed all the details, civilities, etc., in "gentlemanly" style.

MICHIGAN.

DETROIT.

Detroit Opera House (Charles A. Shaw, manager): Primrose and Dickson presented in the Ranks to excellent business week of March 31. It is finely acted and the scenic embellishments were of the first order.

Whitney's Grand Opera House (C. J. Whitney, manager): McCaull's Opera co. sang The Beggar Student the first three nights of week of 31st to good houses and was received with unusual enthusiasm. Sol Smith Russell, who is easily chief of the fun-makers now on the American stage, appeared in Edgewood Folks 4th and 5th to good receipts. This play was obviously created for the purpose of giving Mr. Russell an opportunity to display his versatility. He is unquestionably a man of many parts, in more than a professional sense, while as an amusing performer he is unique. He has first-class support. Bartley Campbell's White Slave, 7th, week.

White's Grand Theatre (Charles G. White, manager): Closed first three nights of last week, Grau Opera co. having cancelled. Lizzie Evans, the latest candidate for public favor as a soubrette star, played Peggy Perry and Dew Drop the remainder of week to large houses. Miss Evans is full of life and activity, which she displayed with charming naturalness and dramatic strength. The supporting co. is evenly balanced, and gave entire satisfaction.

Park Theatre: Castle's Kelly and Ryan's Specialty co. did a good business week of March 31, and were received with enthusiasm.

Items: James B. Dickson, of Brooks and Dickson, was in the city 2d.—On the 7th a benefit was given at the Park Theatre to E. C. Pierce, late treasurer, and Matt McCollum, general advertising agent.

GRAND RAPIDS.

Redmond's Grand (E. P. Thayer, manager): Lottie Beaumont's Female Mastadons failed to draw March 29 and 31, and then collapsed, as stated in my despatch to Mirror last week. I am glad to chronicle the fact that this class of entertainment has seen its day in Grand Rapids. J. Z. Little, supported by a co. that was by no means good, presented The World for the benefit of the firemen, 2d and 3d. The scenery, however, was especially fine. Business was not what it should have been.

Barry and Fay, in Irish Aristocracy, 10th; Pokrony Reynolds, summerist, returns 12th, for one week; and Arlington Richard's p-a-s-d comes 19th and 20th.

Powers' Opera House (Wm. H. Powers, manager): Lizzie Evans, who played Chip in Fogg's Ferry, did a clever little lady. Though a stranger here, she was thoroughly supported by her knight, especially Ryley, who is accredited by her knight, especially Ryley, who is accredited by her knight, especially Ryley, who is accredited

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MIRROR LETTER-LIST.

Armstrong's Mannikin (2)
Asaboa, Miss M.
Anthony & Ellis
Adams, Billy
Adams, Chas.
Arthur, Joseph
Arlington, Maggie (tel.)
Burroughs, C. E.
Bowers, D. P. Mrs.
Bernard, Miss Fannie
Bennett, Matt
Bunn, John W.
Barrows, J. O.
Burton, Jas.
Butler, Will (2)
Barry, Edwin
Bailey, Frank
Bayley, Fred (2)
Bickerstaff, J. W.
Brown, F. B.
Bowers, J. H.
Burnsides, Jane (2)
Beatty, J. P. (2)
Batchelder, Ella
Bathbone, May C.
Barrenghe, Lamont
Banks, W. J.
Burtt, Josie
Bixbey, T. W. H.
Bloom, Ed. L. (2)
Bingham, W. J.
Blanche, Kate
Baley, Fred
Beers, Newton
Burrows, A. P.
Butler, W. J.
Bryton, Fred.
Cline, Carver B.
Clarke, Kit (2)
Conley, Fannie
Chizzola, C. A.
Cordova, Harry
Cortlandt, Grace
Caddigan, J. P.
Church, Lottie
Colby, A. B.
Carling, C. H.
Clarke, Harry G.
Carpenter, L. M. (2)
Cook, Ch. E.
Clinton, Laura
Collins, Jas. T.
Clayton, Max
Corbett, Helen
Coote, Robert
Cushman, Harry
Carson, Emma
Cooke, James
Clancy, Laura
Dey, E. M.
Decker, Al
Dickson, H. A. (2)
Dailey, Fred
Danvers, W. N.
DeWitt, L. O.
Davis, W. G.
Dauber, Geo. B.
Dutchon, Miss A.
Drayton, O. (2)
Dugan, Wm. T.
Dickerson, Anna E.
Donaldson, Mamie
Davis, Math
Donald, Nellie
Davenport, Louise (2)
Deland, Annie
Esler, B. Morgan
Eaton, Harry
Evans, Mrs. J. D.
Eytinge, Rose
Ellis, Sydney R. (2)
Farmer, Harry. (2)
Fenwick, Emilie
Fleming, Marion
Fry Concert co.
Ferguson, Rube. V.
Fletcher, Lizzie
Foote, Richard (2)
Fenley, Miss E. R.
Forbes, Chas.
French Spy Troupe, agt.
Fuhr, W.
Fagan, Barney
Fitzgerald, Thos. F.
Fortescue, Geo.
Ford, Chas. E.
Frew, Chas.
Fisher, Perkins D.
Fay, Annie E.
Goodwin, E. S.
Girard, Lillian
Gagnes, C. L. (2)
Gray, Miss Ethel
Galloway, Geo. N. (2)
Gould, Miss Florence
Gill, Wm. (2)
Gould, L. W
Gove, Wm. F.
Gigantean Minstrels (mgr.)
Gordon, W. A.
Gristo, Chas. B.
Gibson, Mr. (Gibson and Barney
Goldthwaite, Mrs. Owen
Gill, Mrs. Wm.
Hopkins, Daniel B.
Harrison, Frank
Hill, Bart o (2)
Hudson, P. O.
Hoge, Will H.
Hawk, Minnie
Herald, Donald (2)
Hall, Pauline
Hunter, Fred.
Hall, Flora
Howitt, Belle
Hall, F. D
Houston, Edith
Henderson, H. N.
Henderson, G. L.
Hanson, John
Haskell, E. A.
Haworth, John
Handel, Josef
Jump, G. H.
Johnson, James
James, Thos. H.
Jewett, Sarah
Kinsley, I. (2)
Kimball, Alice
Kirk, J. S. (2)
Kennett, Brim
King, W. G.
Kelsey, Lillian
Kasson, A. J.
Keene, Rose
Kappell, Ernest
Kinzey, Camille
Krone, Chas.
Kidder, Chas. (2)
Lorella, Fred.
Lutz, Jas. A.
Little, R. A.
Lestrong, F. A.
Lindsman, Mr. J.
Lee, Amy
Linwood, Sophie (2)
Lane, Ed. H. (2)
Lamar, Marion
Leonard, Adele
Levey, Jos. (2)
Lindley, Harry
Morris, Clara
Madden, Maggie
Moore, Maud
Mack, Fannie B.
Murray, Herbert S.
Melville, W. T.
Malley, J. E., jr.
Moseley, Ronald, Miss
Mortimer, Ned
Malley, Wm.
Meixener, Etta.
Mack, J. H.
Mouncastle, Fanny (2)
McConnell, Dean (2)
Marston, L.
McElroy, J. E.
Moss, Miss L. (2)
Miller, Ch. A.
May, Ida
Miln, Geo. C.
McGarry, B. J. (2)
Meyer, J. J.
Mayo, Edwin F.
Mulford, W. A.
Morgan, D. H. (2)
Malone, John T.
Markham, H. M.
Mantell, Mr.
Nolan, Lizzie
Poullet, George E.
Potter, F. W.
Paddon, G. E.
Post, Lilly (2)
Pharazyn, Prof.
Paul, F. W. (2)
Piggott, Sol
Pearson, Harry
Paxton, Geo. S.
Palmer, Minnie
Pendy, John
Parker, E. J.
Ryan, Rolla
Randall, Robert R.
Rosenbaum, E.
Ross, Adelaide
Reichman, J. L.
Rhodes, John F.
Rogers, Katherine (2)
Ross, Willis
Stynson, J. L.
Stoddard, A. E. (2)
Schowell, Rose.
Stevens, E. A. (2)
Stockton, Ella
Smith Comedy co.
Steven, Fannie
Schwab, Fred
Spencer, A. D.
St. Elmir, Thos. A.
Sheridan, W. E.
Scheur, Charles
Slavin and Smith
Sternberg, Constantine
Stanhope, Miss
Smith, C. H.
Samuels, Miss Ray
Temple, Miss Nic.
Temple, Miss N. (2)
Thornet, Ed.
Tracy, Helen (2)
Taylor, Mrs. F. W.
Thompson, Adelaide
Tillottson, J. K.
Temple, Rose
Taylor, H. S.
Thropp, Mrs. Lou
Van Huyck, Sara (2)
Villa, Sam. B
Von Leer, Sara
Ventuzo, Signor L.
Vincent, Chas. T.
Vane, Sadie
Van Osten, R. L.
Valentine, Edgar
Wilson, George
Wilton, Ellie
Wilbur, A. R.
Weber, Lizzie
Whitney, J. F.
Woodall, W. B.
Wires, Rodney S. (2)
Walton, Harry
Wilson, C. T.
Ware, Miss Geneva
Webster, A. C. (2)
Wilcox, Miss E. T.
Wells, Leonard
Wilson, Kate
Weil, G.
Wheeler, Punch
Williams, Geo
Wilbur Opera Co.
Washburn, L. W.
Wills, Frank M.
Wodiska, Ed.
Wood, L. L.
Weatherby, Jennie
Weston, Florence
Young, Miss May
Zingheim, Josephine

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Easter Novelties.

Preparations to celebrate Easter week fittingly this year are being made on all sides. The ladies (God bless them!) are busy selecting gorgeous bonnets with which to startle their rivals, while the husbands and fathers are equally busy making mathematical calculations designed to reconcile existing discrepancies between purses and prices. This is an old story, to be sure, but in theatrical circles there are more real novelties planned than is common at this period.

Our managers have provided bills of fare that cannot fail to tempt the public appetite, weary as it is with the calm of Lent and the mumbo-jumbo of Barnum. There will be a new comedy at Wallack's, farcical comedies at the Fifth Avenue and Comedy Theatre, an American drama by a foreigner at the Union Square, a fresh domestic play at the Madison Square, a new comic opera at the Casino, Mapleson Italian opera at the Academy, Irving at the Star in a part he has not yet played in this city, and any number of interesting attractions at the combination houses.

This is a veritable plethora of good things, and the merry dollars are likely to flow into the managerial coffers with a joyousness appropriate to the season.

Fire Scenes.

The introduction of fire scenes in plays has lost its attractiveness, and there is no excuse for authors and managers to trot out this threadbare device, which arouses the nervous fears of a body of spectators and renders a panic imminent. We have noticed with growing dislike the representation of conflagrations on the stage in several plays during the past season; and if the managers do not realize the apprehension with which these mimic disasters are viewed, it is our duty to tell them.

Of course, there is little or no real danger of the scenery igniting from the various chemical preparations that are employed to produce apparently fiery flames, but the majority of the audience does not realize this. The more realistic the representation the more nervous they become, and under these conditions it would be a simple matter for the idiot, who is usually at hand, to shout an alarm and send the people trampling over one another in a wild rush for the doors. Nor is this feeling of dread altogether foolish. A real fire is one of the most distressing sights one can witness, and the effect of an imitation—if it be a faithful imitation—upon the impressionable spectator is scarcely less appalling.

Dramatic art would suffer no loss from the banishment of sensational scenes of this kind, while managers whose interest it is to exclude anything productive of a feeling of insecurity would be the gainers.

Boston Bolters.

Boston is going to have a little actors' fund of its own. Through Eugene Tompkins the Boston managers have declined the invitation to participate in the forthcoming benefits for the Fund, supplementing the refusal by the information that they propose to form a similar institution for the New England States. It is a singular fact, that this section of the country has frequently been given to secession principles. During the war of 1812, and even at a later period, Massachusetts was on the point of leaving the Union on account of grievances, real or imaginary, and it was not until the question of slavery began to be agitated before the Rebellion that the New Englanders discovered the States had no right to desert the Union. It is quite in order, therefore, that the Boston managers should be the first to renounce the Actors' Fund, of which they have been members, and from which professionals in their community have received bounteous aid. If they start a fund of their own it is quite likely they will before long voluntarily return to the parent fold.

THE MIRROR first suggested the Actors' Fund, agitated the idea until a general interest was created among the profession, and was then instrumental in starting the benevolent scheme in motion and putting the first money into the treasury. For this reason we have the right to express our views frankly respecting the management of the Fund. We honestly believe it is in good hands, and that the people in control have generally conducted its affairs with discretion, wisdom and integrity. It has been of incalculable benefit to the profession, and the extension of aid to deserving persons has been systematic and prompt. In declining to further the objects of the Fund, the Boston managers do not state any reasons for their action. We know that they have no just cause for dissatisfaction with the government of the Fund—the only reason that would justify their peculiar conduct. In all probability, therefore, they are actuated simply from ill-conditioned envy and a desire to add to their own importance. It is a well-known delusion of your Bostonian that the universe revolves around his town.

If the augmentation of the renown of the Boston managerial guild were the only result foreseen in their secession from the Fund, we should not criticize their action. But besides the loss occasioned by the withdrawal of their aid, confusion will certainly ensue upon the formation of another charitable theatrical association. Two such institutions would assuredly clash. For instance, what right would the Boston managers have to ask the members of combinations who have played for the Actors' Fund to play for their fund also? And why should actors, who are not pent up all the season within the boundaries of New England, give their time and labor to an object from which they would never, in all likelihood, derive the slightest benefit?

But the subject is one that does not call for discussion. The Boston managers—or at least such of them as are represented by Mr. Tompkins—have arrayed themselves, evidently for self-aggrandizement, against an institution whose splendid work of charity should make it dear to every man, woman, and child connected with the profession. In their unnecessary secession they deserve not only censure but odium, and in the new scheme they deserve, and will probably meet with, discomfiture and failure.

Personal.

WOODS.—Above is an excellent portrait of Murry Woods who has made a decided hit in the opera called a Trip to Africa, at the Bijou Theatre, Boston. Mr. Woods is a most capable singing comedian and character actor, and is disengaged for next season.

VENN.—Topsy Venn has joined C. A. Gardner's Karl company.

FIELD.—R. M. Field, of the Boston Museum, was in town on Tuesday.

JEFFERSON.—Joseph Jefferson opens a Spring tour at Boston on the 14th.

LATHAM.—Emma Latham is ill. She will remain in the city for some time.

HAUK.—Minnie Hauk is at present with her mother at the West End, Philadelphia.

BIRCH.—Nilsson's name is prominent among the volunteers for Billy Birch's benefit.

MORDAUNT.—Frank Mordaunt and Laura Wallace were married in this city on Tuesday.

HARRISON.—Alice Harrison is playing in interior California under F. W. Bert's management.

WARDE.—Fred. Warde will give two performances at Haverly's Theatre, Brooklyn, on Thursday next.

DONNELLY.—Manager Donnelly, of the Bijou, has sustained a severe loss in the death of a favorite sister.

OWENS.—John E. Owens is lying very ill at his home near Baltimore. At last accounts his condition had slightly improved.

JANSEN.—Marie Jansen is quite recovered from her indisposition, and has resumed her part in The Beggar Student on the road.

VON STAMWITZ.—Upon the withdrawal of Alpine Roses, Madame Von Stamwitz will retire from the Madison Square management.

FORSYTH.—Kate Forsyth lost several thousand dollars' worth of personal effects by the fire Monday afternoon in the St. George flats.

CLANCY.—Laura G. Clancy is at Nordhoff, Ventura County, Cal. She writes us that she is still alive, despite all reports to the contrary.

FETTER.—Selina Fetter objects to playing on Sunday nights, so May Roberts plays Mathilde once a week in The Stranglers of Paris.

MCCULLOUGH.—John McCullough closed his season in Williamsburg last Saturday night. It was not the most successful in his starring career.

MANTELL.—Henry Irving has offered R. B. Mantell the position in his company to be vacated by William Terriss at the end of this season.

WELBY.—Bertha Welby is playing a good engagement in Pittsburg this week. Since leaving the South her business has picked up somewhat.

LENT.—Numerous stars lie idle during Passion week, yet not a few of them do not scruple at playing in the large Western cities on Sunday nights.

ADAMS.—George H. Adams is getting ready an entirely new pantomime for next season. It will be spectacular, with new costumes, scenery and tricks.

AIMÉE.—Aimée occupied a box at the Bijou Opera House the other evening, and was particularly frank with the management in giving her opinion of La Vie.

PASTOR.—Tony Pastor's window portraits for the rural are younger than ever this year.

LEE.—Harry Lee has created an excellent impression in Claire and the Forge Master in San Francisco. While supporting Sara Jewett his efforts were not appreciated.

BRADLEY.—A. D. Bradley, being pronounced incurable by the doctors, has been removed by the Actors' Fund Committee to the Hospital for Incurables.

JONES.—Emma Jones (Mrs. John E. Ince) is playing Tabitha, in The Silver King, at the Boston Theatre, and has received very flattering notices from the local press.

AYLING.—Herbert Ayling was offered a good light comedy part in The Fatal Letter recently, but his engagement with Robson and Crane prevented its acceptance.

MERVILLE.—Lena Merville, of Sanger's Sparks company, was ill during the whole of the Philadelphia engagement last week; but she did not miss a performance.

HALLOCK.—Agnes Hallock has been engaged for a part in the new spectacular comic opera, The Missing Link, which will be presented at Chicago in a week or two.

SHATTUCK.—Dr. S. E. Shattuck, proprietor and manager of the Hornellsville (N. Y.) Opera House, died last week. He was a leading citizen and a very popular man.

MAUBURY.—C. C. Maubury, of the Hoop of Gold company, is expected in town on Friday. The Hoop has had a successful season in 'Frisco, and is now playing its way East.

PAULDING.—Frederick Paulding has signed with Frank Mayo to play the juvenile part in Nordeck at Chicago. The cast selected by Mr. Mayo is, by the way, an exceptionally strong one.

GOODWIN.—Nat Goodwin is resting this week. On Monday he plays at Buffalo, and thence, by easy stages, he goes to 'Frisco. A picture of Mr. Goodwin appears on our first page.

AMBERG.—Gustav Amberg, the manager of the Thalia company, is negotiating for an American tour of the famous Meiningen company that made such a sensation in London a few years ago.

HOWSON.—John Howson will not go on the road with Wallack's company. He will join W. A. Mestayer in the production of Madam Piper, playing a part and having an interest in the profits.

MINER.—Harry Miner sat out the entire performance of Orpheus and Eurydice, in his box at the People's Theatre on Monday night—something he has not done with other productions in a long time.

FREW.—Charles Frew, the comedian, was married in Cleveland on Monday. The party of the second part—but who now takes first place—was Eva Glenn Barker, late of Baker and Farron's company.

STUART.—Maude Stuart, who has been playing Edith, the blind girl, in Young Mrs. Winthrop, has injured her eyesight by simulating blindness. She is at present in Philadelphia undergoing treatment.

STEVENS.—John A. Stevens is recovering from what at one time threatened to be a serious attack of typhoid fever. The opening of his Spring starring tour is delayed one week, from the 14th to the 21st.

HOLLAND.—George Holland is playing Dundreary with fair success. Mr. Holland is supported by Constance Murielle. He was playing in the larger towns of Missouri last week, but had no definite route.

HATTON.—Joseph Hatton, who was brought over by Henry Irving to work the press, has been engaged by Daly to boom the Rehan in England. A large number of her photographs have already been sent over.

EMERSON.—Billy Emerson, the minstrel, who has grown rich in California, appears but seldom on the stage. He is said to have decided to devote himself to management, making only semi-occasional appearances.

ALLEN.—Viola Allen has been specially engaged by the Madison Square management to play Ika, in Alpine Roses, next week at Philadelphia. In May Miss Allen will create the juvenile part in The Pulse of New York, at the Star.

BRAHAM.—Dave Braham's font of inspiration is as unfailing as an artesian well. The songs he has composed for Dan's Tribulations will duplicate the popularity of their predecessors, for they possess the "catchiness" that brings favor.

STECHHAN.—Manager F. W. Stechhan, of Portland, Ore., having leased the Standard Theatre, San Francisco, will hereafter, with his family, reside in that city. He still retains the management of the Newmarket Theatre, Portland.

CROSBY.—L. V. H. Crosby, one of the originators of negro minstrelsy, recently died at Reynolds, Ga. He first appeared as a minstrel forty years ago. He entertained President Polk and family at the White House in 1846. Mr. Crosby was a bass singer.

SHERIDAN.—W. E. Sheridan will shortly return to the Pacific Coast. F. W. Bert, when he heard of the Collins break-up, telegraphed Mr. Sheridan an offer to play him three months in San Francisco and on the Coast circuit. Mr. Sheridan is out several hundred dollars by Collins' sudden collapse, and of course deeply regrets his last visit East. He is convinced that Collins intended to close when he telegraphed him to come.

LEAROCK.—Such an excellent leading man as George Learock, who is acting in Mrs. Henderson's piece at the Fifth Avenue, ought to be located permanently in New York. But he would have to find a new tailor and a wig-maker who is not given to trying startling experiments.

ROCHE.—Frank Roche was buried on Sunday. He was a promising actor, and at his death was forty years of age. Upon the opening of Conway's Theatre, in Brooklyn, he was engaged as leading man, opening as Alfred Evelyn in Money, scoring a flattering hit. He had travelled with good combinations and been engaged in good stock companies. He had been in ill-health for several months. Mr. Roche had a large circle friends in the profession, many of whom followed his remains to their last resting-place in Evergreen cemetery. He leaves a widow.

PRICE.—E. D. Price has had a stroke of good fortune, which is cause for hearty congratulation among his friends. For four years he has been agent of John McCullough's company, but next year he is to have the active management with a good slice of the profits. William F. Conner finds it impossible to travel, on account of other interests, but he has filled McCullough's time and will have general control of the business. "Both Mr. McCullough and Mr. Conner," writes Mr. Price, "have treated me right royally in the new arrangement. Our season begins in September; meanwhile I shall fill a Summer engagement on the Detroit *Evening News*. The Governor is feeling tip-top."

A Groundless Report.

The story of Helen Tracy's marriage in Louisville is untrue, the lady emphatically denying it in the following letter:

PHILADELPHIA, April 4, 1884.

MY DEAR MIRROR:—I see that you have republished that absurd falsehood which appeared in the Louisville *Commercial*. Will you please deny it for me in your next? They had not the slightest grounds for the story, but I suppose some brainless reporter thought that it would make a good "sensational article." I am Helen A. Tracy. I am not the mother of Emma Pollock. I was not married in Louisville, by anyone, to anyone, and I am most decidedly not a Jewess.

Yours, HELEN ADELE TRACY.

Miss Tracy, it appears, was never known by the name of Minnie Newington. She uses her own name in the profession. She is the daughter of Colonel Tracy, who was a civil engineer for many years in San Francisco. He died last year in Washington. Miss Tracy was born in Florida; her mother was of French descent. The paragraph in THE MIRROR was based on an Associated Press dispatch, which found its way into nearly every daily newspaper in the country.

We gladly publish Miss Tracy's denial, inasmuch as it will relieve the anxiety of many of the handsome actress' friends and inspire her personal admirers—of course so comely a lady has lots of them—with new hope.

Justine.

The next attraction at the New Park Theatre, Jessop and Gill's play, Stolen Money, will run two or four weeks, according to the degree of favor with which it meets. After it is taken off, a piece by Madame Selina Dolaro, called Justine, will be produced. This is not the comedy that was to have been done at the Union Square, but a drama of the emotional order. Madame Dolaro will play the leading rôle herself, and Eben Plympton will be her principal support. The two chief parts are said to be exceptionally strong, and the burden of the drama falls upon the shoulders of their representatives.

"In my mind there can be no question of Justine's success, and all who have heard the play read concur in my judgment," said Madame Dolaro to one of our reporters. "Given an effective presentation it is bound to take with the public."

"This will be your first appearance in an 'emotional' part, will it not?" queried the scribe.

"Yes; but I feel confident that dramatic work is my particular line. I do not look upon the forthcoming engagement entirely as an experiment, for, you know, I appeared successfully in London some years ago as Viola and Lady Teazle. When I sang Carmen at Her Majesty's it was for my acting in the dramatic scenes that I received the most praise."

"But will New Yorkers, who have witnessed your achievments in comic opera, expect you to adapt yourself to the requirements of a part like Justine, which you say is intense and exacting?"

"They must wait and see. I am prepared to be judged on my merits solely, and I do not wish the fact that I have been seen in comic opera to prejudice my endeavor. I have never made a failure of anything I have undertaken, and I don't mean to depart from precedent in this instance. You may be assured that if I were not convinced of my ability to treat the new line at least creditably I should not attempt Justine at all."

Letter to the Editor.

ON TOP,
PAUL, Ill.

Editor New York Mirror:

DEAR SIR:—In your issue of 15th ult., in your "Professional Doings" column, you mention that "The Bella Moore company has come to the surface." From this the public will naturally understand that the Bella Moore company has not been on the surface, or that we had closed, when the fact is we have been on top all season. Have been on the road since August 1st and missed only one night, and that was by reason of missing railroad connection. Our business has been remarkably good, considering that Bella Moore was never heard of until this season. We are playing return dates in fifty towns; have already done twenty, and in every instance our returns have been to big business. We played ten return dates in Pennsylvania, right behind three old and well-known attractions, and beat their houses nearly every place. The public will know more of Bella Moore as time rolls by. I am at present negotiating for a play for next season—one of the late successes. If satisfactory arrangements can be made my territory will not be limited, as it is this year.

Very truly yours,
W. A. GRAHAM, Manager Bella Moore Co.

The Usher.

In Ushering
Heed him who can! The ladies call him, sweet.
—Love's Labour's Lost.

The people who announced very positively that R. L. Downing would be Fanny Davenport's leading man next season were too previous. Miss Davenport probably had not heard of Mr. Downing's fearful and wonderful caper in a modern "society" part when the engagement was made. At all events, she has very kindly allowed Mr. Downing to get a job elsewhere. He has signed for a continuance under Stevens and Murtha's management.

* * *

I advise everybody who can to take in the entertainment that Fred Leslie, William Terriss and Robertson, the tenor of Irving's company, will give next Tuesday afternoon at Chickering Hall. The programme will be a varied one, and these talented people are sure to make a couple of hours in their company particularly enjoyable. As Fred Leslie will sail for England Thursday, this is to be his farewell public appearance. Give him a good send-off, an' you love me, for this clever 'un is a prime favorite of mine.

* * *

Here's cheek for you! I hear that the captain of the *City of Chester*, by permission of his employers, is going to hold his ship over for the special accommation of Henry Irving and Miss Terry. A hundred or more people who took passage on this vessel in the expectation that she was to sail shortly after noon on April 26 are to be kept waiting until the next morning, so that His Nibbs may be taken aboard. Comment is superfluous. There'll be enough of that, no d ubt, from the detained passengers.

* * *

The *Whitehall Review*, in common with several other London publications, appears to be very much exercised because THE MIRROR does not agree with them in the opinion that Minnie Palmer is all that she sets herself up to be in her advertisements. Now, my opinions are not governed by advertisements, as those of my esteemed contemporaries across the sea evidently are. I prefer to judge for myself. I saw Miss Palmer in My Sweetheart when she appeared here, and a worse play and a worse actress it was never my unhappy lot to endure for a whole evening.

* * *

Personally Miss Palmer may be a charming young woman; professionally she is perhaps competent to amuse the harmless inmates of an idiot asylum—or a lot of nondescript London scribblers and play-goers. In this view of Miss Palmer I think a majority of the few thousands of people who have witnessed her antics in public during her brief and far from brilliant career in this country, will coincide. I cannot be blamed for failing to take pride in the prosperity an obscure product of our stage has enjoyed abroad, nor can I be expected to admire the rotten, degraded methods employed by her management. The *Whitehall Review* maliciously credits THE MIRROR with having originated the statement that Lotta's manager organized a crowd to prevent an unfriendly demonstration to his star if it were attempted by opposition heelers on a first night at the Strand. This paper reproduced that statement from the London *Referee* and credited its source. The *Review* writer misread his MIRROR, doubtless befuddled at the time by the memory of Minnie's Parisian hosiery. The *Referee* must father the report in question.

* * *

This has been a lazy week for the critics, but one novelty has engaged their attention. The respite from active duty should put them in good trim for the rush of Easter attractions.

* * *

Of the many companies that are enjoying in idleness the tranquility of Holy week, none better deserve the vacation than the M. S. Rajah people. They have played without cessation since last August, and after this week they start on a trip which will last straight through the Summer and all next season. They voluntarily elected to forego salaries and take the rest, as they feel the need of it. Harry Pitt says that they had been thrown together so long that the various members were grown peevish with one another. He predicts that when they resume work next Monday they will be like so many brothers and sisters—such is his faith in the virtue of the old idea that absence makes the professional heart grow fonder.

* * *

I suppose that after quarrelling and making it up again Ferguson and Kelly would have realized the truth of the motto: "United we stand, but divided we fall." That supposition was all wrong, for the hustling manager and the dude star are going to separate again. The former writes me from New Orleans: "Ferguson rejoined me here last week, but as he is not to be depended upon I have concluded to close my season here rather than take chances on the road." New Orleans is a great molasses depot, but the city doesn't contain enough of that saccharine fluid to counteract the deadly acidity which exists between W. J. and W. W.

* * *

Richard Dorney called to see me the other day regarding the statement made last week that Daly's travelling company h d not been paid salaries. Mr. Dorney explains that there was no money owing except for the previous week, and that was settled on Tuesday. Nevertheless, I was positively assured by one member of the party, whose veracity I have no reason to question, that Daly owed him $300. As his salary was $50, that represented six weeks' arrears. This was one week ago Monday. Evidently there is a slight discrepancy somewhere.

Love and Law.

Milton Nobles' new comedy-drama, Love and Law, shortly to be brought out at the Fourteenth Street Theatre, will have the advantage of a good company and careful setting. Mr. Nobles has completed the cast, and Henry Hoyt has *carte blanche* from Manager Colville to do the scenery in his best style. The leading part, played by Mr. Nobles, will be something of a novelty, inasmuch as it is the first Irishman of gentlemanly instincts and breeding, as well as of native humor, that has been represented on the boards since Brougham's earlier days in New York. We have had vagabonds of the Conn order and Irish-Americans of the Dan Mulligan type in profusion, but a real Irish gentleman, with the mellifluous Dublin brogue and the insinuating manners of the educated Milesian, is a new departure in the dramatic line.

"Mr. Colville is doing everything possible toward presenting Love and Law suitably," said Mr. Nobles to a MIRROR man yesterday. "Rehearsals began Tuesday. Besides Dolly Nobles, who acts the heroine, and myself, Agnes Herndon, Harry Rainforth, Max Fehrmann, M. W. Leffingwell, O. H. Barr and other carefully selected people will appear. The play has three weeks' time at the Fourteenth Street.

"I attach great importance to the production of Love and Law in New York. The Phœnix is good for a long life yet, but an idea seems to have got abroad that it is a sensational piece and that I am a blood-and-thunder actor. If Love and Law succeeds that impression will speedily be dispelled and The Phœnix will have a fair hearing among the class that hitherto has held aloof from it. Besides, in the South and West, where I am firmly established, the public want to see me in a new play. The metropolitan production, if it turns out auspiciously, will enable me to gratify the people where I am better known than here."

Mr. Nobles is an exemplary man of business as well as a very talented and experienced actor. He is and always has been a stickler for legitimacy in management. He indulges in no adjectives and his advertising methods are free from the blatant bombast which too freely obtains in other quarters. He has never employed a press-agent, and he studiously avoids "working" the newspapers. Strict integrity in business dealings and an antipathy to the manufacture of transient "booms" have won for Mr. Nobles the reputation of being one of the squarest men in the profession. He has made fame and fortune in the provincial towns and cities which he has been visiting during the past dozen years, and THE MIRROR will be glad to see his merits properly recognized in New York City.

Mr. Henderson's Affairs.

Manager William Henderson is naturally pleased with the emphatic success of Claire and the Forge-Master. Seldom does a play brought to New York without a great flourish of trumpets, and produced without unusual preparation, pass through the ordeal so triumphantly as this has.

"I came in at the Fifth Avenue," said Mr. Henderson to a representative of THE MIRROR, "at the very worst time in the whole dramatic season. But the play has met with uniform courtesy, and were it not that Stetson's time is filled and I have dates that cannot be cancelled in other cities, the piece would have a run. McVicker, of Chicago, sat through the piece at the matinee Saturday, (he had seen it twice before) and when he came out he said that he'd give a round sum for six weeks open time at the Fifth Avenue and the right to do the piece, so impressed was he with its merit. Joe Howard was there Saturday night, and he openly proclaimed my wife's drama to be an infinitely stronger work than Lady Clare at Wallack's."

"Is it really true, Mr. Henderson," asked THE MIRROR writer, "that you have leased the Standard?"

Mr. Henderson smiled the smile that a man usually smiles when he is told a "chestnut" for the fiftieth time. "The owners will have it that I have rented the house—but I haven't, all the same. They are after me because they know if I signed the five years' lease they would get their money. But I'm not after the Standard."

"Do you anticipate making money at the Jersey City Academy, which you have rented?"

"I don't anticipate losing any there, and I'm pretty positive it will prove a good paying property. The interior is to be improved and rendered more attractive. Jersey City, with its adjoining towns, contains 150,000 people. That's enough to support one theatre handsomely."

The Actors' Fund.

The Actors' Fund Committee have worked harder to ensure a successful Benefit this year than perhaps any previous committee. The prospects are that their labors will be crowned with gratifying success. All the arrangements are complete, the tickets being now in the hands of the various managers. The members of the committee will attend the various theatres at which performances will be given.

Opposition to the Benefit has risen in an unexpected quarter—Boston. Last season a very good benefit was had there, and $531 was sent from the Fund during the year to distressed and sick professionals in that city. The managers there, however, refuse to co-operate this year. Eugene Tompkins has caused a letter to be written to Daniel Frohman, stating that the Boston professionals will not play this year for the benefit of the Actors' Fund of America, as they are about to found in Boston the New England Theatrical and Musical Association, with the object of affording relief to worthy professionals in distress. He does not state why Boston is dissatisfied with the present Fund. The complications that are likely to ensue will be great, as it is almost impossible, considering the large number of combinations which play in Boston, to avoid clashing. How far the New England scheme will be a success remains to be seen.

Mapleson's 'Frisco Season.

Howard P. Taylor, who has just returned from San Francisco, where he has been in the interests of Her Majesty's Opera company, paid THE MIRROR sanctum a visit yesterday. In answer to several inquiries, he said:

"The career of the Mapleson troupe in California is without a parallel on the Coast. He has brought away from 'Frisco no less than $70,000, and perhaps more. I deposited in the Nevada Bank nearly $50,000 (advance sales) before the arrival of the troupe. What was at first a furore became a craze, and the whole community, from the millionaire to the shoeblack, became infected. The regular routine of business seemed to be neglected, and the people gave themselves up to one object—the securing of seats. I was compelled to send for a squad of police to prevent the crowd from breaking into the music store in which the sale was held. As it was, the show-windows were broken and other damage done.'

"How about the report that most of the tickets were sold before the box-office opened?"

"In part it is true. Louis Nathal, who had charge of the ticket business, had been so clamorously importuned by people of influence, wealth and position, upon whom he thought the success of the season mainly depended, that it was in the majority of cases an impossibility to refuse them. Fortunately, there were a few seats left, which were taken with lightning rapidity. When it was announced that everything was sold (few in the immense line having been accommodated) the report was circulated by the disappointed that we had sold out to the speculators, and the newspapers came out with a tirade against the agents, whom they accused of underhand work.

"Even after the announcement was made that the tickets for the first night were all sold, the surging crowd continued to throw their glittering twenties over the shoulders of others upon the table, excitedly insisting upon having tickets. In the midst of this tumult and clamor, the business was kept perfectly straight, and when Colonel Mapleson arrived he found, to his great surprise, some $48,000 in bank. Contrary to precedent, this put him into a bad humor, and he began a systematic warfare upon his agents for doing his business right; nor could he be convinced that anybody knew anything about the business but himself. He then began, by his peculiar methods, to inextricably mix the whole thing, which he accomplished to his complete satisfaction, and to the discomfiture of everybody connected with him—even his own treasurer and director, who had been with him from seventeen to twenty-six years, and who assured me that the 'Governor's' head was completely turned by the unexpected brilliancy of the season. With all deference to the Colonel's experience and age, I deem him absolutely the most unmethodical and unbusiness like manager I ever met, and while he is said to be a comparatively square man, his methods are so original and queer as to give a gloomy coloring to his honesty, and he makes enemies where he should make friends. No better opportunity ever presented itself in this regard than in his recent advent on the Pacific, but he unfortunately introduced his English notions to a community that would not brook them, and in many cases he was incontinently sat upon—not much to his chagrin, however, for he seemed to relish the fun."

"How about the deficit spoken of in connection with his agents?"

"The deficit is all in the Colonel's imagination. When he arrived in 'Frisco Mr. Nathal and myself had a balance-sheet made out, the accounts being square, and insisted upon turning the business over to his regular attaches, but the Colonel would not listen to it—for what reason we know not—and he turned the advance accounts into the daily accounts, and by his own manipulations succeeded in confusing the thing beautifully, and when he came to square the accounts, the day before he left, he did not know whether he was standing on his head or on his heels."

"What is the California opinion upon the merits of the prime donne?"

"It is hard to say. They both had their friends, but in my opinion Mme. Gerster made the best impression. She went there comparatively unknown, and by the sheer force of merit and her brilliant singing, she captured the place. Patti appeared five times, Gerster nine, and while the audiences of the former were only a trifle larger, they were not so enthusiastic as the fair Hungarian's. Patti's name had much to do with her success, yet all acknowledged her great artistic and lyric ability. They were both royally treated—lionized, dined and entertained. The floral offerings were the handsomest they ever received. The night of the departure of the troupe for the East Mme. Gerster was visited by the school-children at the Palace Hotel, who overwhelmed her with flowers. In return, she gave them her autograph, and to many her photo. A band discovered music, and she marched from the door to her carriage in the midst of this army of little ones, all wishing her God-speed. The incident is one she said she will always remember. Mlle. Vallega was the hardest worked person in the troupe, and she was handsomely treated by the critics and the people, who called her a 'lyric bird of great promise.'"

TELEGRAPHIC NEWS.

Manager Trues' Benefit.

[BY TELEGRAPH TO THE MIRROR.]

ROCHESTER, April 9.—The benefit tendered Manager Trues, of the Grand, on Monday night, was a grand success. The Bunch of Keys were in their best humor, and gave a rattling entertainment.

The Silver King opened its second week's engagement at the Academy same night to large house. The company has not changed its personality since here before, but possesses a far superior performance. Mr. Hawvin and Miss Woodell were called before the curtain repeatedly, and Ruby Barr was enthusiastically applauded. We must commend Perkins Fisher for his admirable rendition of Father Christmas. It is one of the finest bits of character acting we have seen in many a day. His every appearance created uproarious laughter.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, April 9.—Monday night's openings were about what is expected for the dullest week of the year. The Queen's Lace Handkerchief, at Wehle's, and Hapman's Fizz Party, at the Academy, had but half houses. Sullivan's Maloney's Rattle company filled the Adelphi comfortably. 'Twould take more than Passion week to knock out that house on a Monday night. The Bunch of Keys, which comes to Wehle's Wednesday, has a more promising future. This company left a good impression when here before.

PROVIDENCE, April 9.—The Davene Attractions opened to a poor house at the Providence on Monday night. The Theatre Comique was well patronized afternoon and evening.

PITTSBURG, April 9.—Bertha Welby, at the Opera House, and Deuce of Hearts, at Library Hall, opened well. The Academy and the Museum opened large.

BOSTON, April 9.—Good houses at all the theatres Monday night—at the continuation of The Silver King at the Boston, A Trip to Africa at the Bijou, The Angel of Midnight at the Museum, The Romany Rye at the Globe, the Florences at the Park, Leavitt's Specialty at the Howard, and variety at the Hovlston and Windsor.

Professional Doings.

—Charles MacGeachy arrived in town on Saturday last.

—Harry Miner is thinking of erecting a theatre in Newark.

—William L. Beck goes with Baker and Farron next season.

—All the Madison Square companies are filled for next season.

—The time is all filled for the Grand Opera House for next season.

—Hattie Richardson has replaced Carrie Godfrey in the Falka company.

—The concert companies appear to have generally fared well this season.

—George Sweet has been engaged for the Beethoven Festival in Chicago.

—Manager Bert, of San Francisco, is coming East soon to engage attractions.

—Max Freeman has begun rehearsals of the chorus for La Belle Helene at the Bijou.

—It is probable that Alfred Klein will join the McCaull Opera company next season.

—Charles Glenny and Madame Ponisi will not go on the road with Wallack's company.

—The opening of Colonel Wood's Museum, in Chicago, has been postponed until Saturday next.

—W. H. Lytell has had a very successful trip in the Northwest, and is now in Wisconsin, coming East.

—Sydney Rosenfeld is engaged on several songs, one of which is a topical, to be introduced in La Belle Helene.

—George Wessells and Frank Wright had a well-attended benefit at the Standard Theatre, San Francisco, on the 30th ult.

—Blanche Seymour, a soubrette who can sing in English, French, Italian, German or Spanish, is waiting an engagement.

—Emil Mollenhauer, of the Boston Bijou orchestra, was married last week to Miss Lafferty, a member of the Trip to Africa cast.

—The opening week of Peck's Bad Boy at the Comedy Theatre brought $2,400 to the treasury. Last week the receipts were $1,200.

—The Eighth Street Theatre was closed on Tuesday night; but it is expected that Manager Fleming will secure assistance which will enable him to reopen it.

—Chispa, Marion Elmore's discarded play, was on Monday night produced at the Grand Opera House, San Francisco, by Phœbe Davies and J. R. Grismer.

—The Wages of Sin, underlined to succeed The Heap of Gold, at the Bush Street Theatre, San Francisco, has been withdrawn. Haverly's Strategists opened 7th.

—The tragedy of Memnon, by Henry Guy Carleton, is being read by R. B. Mantell, it being one of the plays selected by Daniel Frohman for Mantell's starring tour.

—C. W. Barry leaves the city next week with a full company for the opera season at the Spanish Fort, New Orleans. Rehearsals have been held at the Cosmopolitan Theatre.

—The sale of seats for Falka, at the Casino, opened on Monday morning, and has thus far surprised the management, being far greater than the advance sale of any previous opera.

—It has been reported that Jacques Kruger will return to Tony Pastor. A MIRROR man made inquiry, and learned that the contract between Kruger and Pastor had been cancelled.

—The mechanical arrangements for the scenery in Mary Anderson are all new, and are a revelation in stage engineering. Nahe Waldron's brains have been rushed in getting them up.

—Shook and Collier have been offered one month's dates in Boston, in addition to the time they have already booked. If The Fatal Letter is a success in New York, it will play in Boston for two weeks.

—Gerster subscribed $2,000, Maplesons $600 and Patti $250 in aid of the widow of Lombardelli. Gerster oddly remarked: "Very good of Patti; she is so poor!" Patti was settled, but was too discreet to resort.

—Messrs. Miller and Gray have leased the Grand Opera House, Columbus, O., for a number of years and are booking time for next season, recognizing dates already booked if the companies communicate with them.

—John E. Ince arrived in town from St. Louis yesterday. He is idle this week, but as his salary is going on he can afford to be divorced in this penitential season. He does not know where Sanson will next place him.

—Harry Edwards will supersede Lester Wallack during the tour of the Wallack company. It is likely that Mr. Wallack himself will join the company during the season. On Saturday night the company goes under the Frohman management.

—The Gaiety Opera company will give another Summer season in Brooklyn. W. C. Coup will put up a tent on Fourteenth street, on the easterly side of Third avenue, where another opera organization will alternate with the Brooklyn company.

—George Jane, agent for Gus Williams, while in Chicago last week got into trouble because of his striking likeness to an unpopular attorney of that city. Manager Hooley refused to shake hands with him; but the mistake was soon explained.

—The Callender Minstrels arrived in London on Tuesday. They open at the Royal Holborn Theatre on Saturday night. After playing there for some time, they traverse the Provinces, and then probably tour the Continent. The passage on the *Oregon* was made in six days and twenty-three hours.

—Joseph J. Dowling has fared badly in his partnership the past season. He was engaged to play on a percentage. The manager of Nobody's Claim was not a responsible party, and Mr. Dowling has been paying off debts at a rapid rate since the company ceased playing. This is the unjust wording of the law regarding partnerships meant only to cover profits.

—A letter from H. Price Webber, manager of the Boston Comedy company, says that this has been a very hard Winter on the extreme Eastern circuit. However, his company has played thirty-six weeks with the loss of but two nights—snowbound—on the "thousand" route played this season. The company opens at the Lyceum, Halifax, N. S., next Monday night.

—W. A. Mestayer informed a MIRROR man a short time ago that he would not produce his opera, Madam Piper, until a first-class opportunity presented itself. He has arranged to present it at Wallack's Theatre on May 12, and is now engaging his company and completing contracts. John Howson, the comedian, will play in it. The big comedian himself will not play in it; but will look after the business department.

—A little while ago, Messrs. Wesley Sisson, Frank Farrell and E. M. Roberts, of the Madison Square management, invested in a ticket for the New Orleans Continental Gazette lottery, of which the first two are members. Much to their surprise they won a diamond ring worth $300. Roberts gave his third interest to Farrell, and Farrell the two-thirds to Sisson, who, not to be outdone in generosity, gave the ring to his wife.

—Messrs. Hyde and Behman are about to erect a commodious theatre in Williamsburg. The site is on a corner of Eighth and South Ninth streets. It is to be completed by Oct. 1, and will then be open for combinations. The intention of the proprietors is to make it a first class combination house. It will have no connection with their Adams street theatre. The first attraction will be Hyde and Behman's Minstrels, one hundred strong.

—W. F. Dickson, Gus Thomas and E. McP. Smith are organizing in St. Louis a company to be known as Dickson's Sketch Club. The first named will manage. The opening is set down for May 12. The repertoire will consist of two comedy sketches by Gus Thomas and E. McP. Smith—Editha's Burglar and Combustion; Ruth's Romance, His Last Legs and Sweethearts. The company will include Gus Thomas, Edgar Smith, Frank David, Nellie Page, Stella Dahl, Della Fox and John Lang, musical conductor.

—Stella De Vere, an English change artist, was engaged by J. Alexander Brown to open last January at Tony Pastor's. While crossing from Hamburg to Liverpool, previous to embarking for this city, the steamer she was on was run into by another vessel and sunk. Miss De Vere was picked out of the sea by another steamer; but her baggage went down. On arriving in Liverpool she brought suit against the steamship company for the loss of her wardrobe, and was awarded £2,000 damages. The lady will appear at Koster and Bial's next September.

—The opera called Puritan Days, by Earl Marble and Richard Stahl, has been accepted by the manager of the Wilbur company. Several people asked to see it—a circumstance the authors think unusual, considering the general complaint that managers have a decided antipathy even to the examination of new works. The leading female part, an Indian princess, will be assumed by Susie Kerwin, who is busy studying it now. Rehearsal will begin immediately, and in all probability the opera will be heard at Detroit during the Summer season.

—The dates originally made by the Harrison-Gourlay company at Tony Pastor's Theatre, for three weeks from Monday, have been secured by Manager Tompkins, of the Rag Baby company. The piece is by C. H. Hoyt, author of A Bunch of Keys, and is accounted by people who have seen it a very funny "farcical musical comedy." It has been played for a month in the East, and the people are well up in their parts. This week it is being played in Baltimore. The cast comprises Frank Daniels, Jennie Yeamans, Harry Mills, Rachel Booth, M. G. Gallagher, H. G. Conor, Helen Reimer, D. P. Steele, W. H. Seaborn, Lisle Leigh and May Steele. Harry Beckett will conduct the orchestra, and the author, C. H. Hoyt, will superintend the production.

PROVINCIAL.

ALABAMA

MOBILE.

Dauphin-street Theatre (A. C. Moulton, manager): Dark.

Theatre Comique (Comedy co., proprietors): Variety.

Academy of Music (Mabie Brothers, managers): Dark.

ARKANSAS

LITTLE ROCK.

Opera House (Ben Hur Lewis, manager): Dark.

CALIFORNIA

SAN FRANCISCO.

Baldwin Theatre (Frank Mayo, manager): Dark.

California Theatre (Frank Mordaunt, manager): Dark.

Grand Opera House (Frederick Maeder, manager): Dark.

Bush-street Theatre (Bush-street Theatre Co., proprietors): Dark.

Alcazar Theatre (Belasco & Mayer, managers): Dark.

Tivoli Opera House (Fred Belcher, manager): Dark.

Columbia Theatre (Gus Frohman, manager): Dark.

Standard Theatre (Wilkes & Fabian, managers): Dark.

Central Theatre (P. Conroy, manager): Dark.

Mechanics' Pavilion (Mechanics' Pavilion Association, managers): Dark.

Metropolitan Temple (Metropolitan Temple Association, managers): Dark.

Woodward's Pavilion (Woodward's Gardens, proprietors): Dark.

Olympic Pavilion (Olympic Pavilion Association, managers): Dark.

Oakland Opera House (Oakland Opera House Association, managers): Dark.

Alameda Opera House (Alameda Opera House Association, managers): Dark.

Pacific Coast Jockey Club (Pacific Coast Jockey Club, managers): Racing.

Ingleside Race Track (Ingleside Race Track Association, managers): Racing.

Oakland Race Track (Oakland Race Track Association, managers): Racing.

Bay District Race Track (Bay District Race Track Association, managers): Racing.

Sacramento Race Track (Sacramento Race Track Association, managers): Racing.

Agricultural Park (Agricultural Park Association, managers): Racing.

COLORADO

DENVER.

Tabor Grand Opera House (Tabor Grand Opera House Co., proprietors): Dark.

Denver Theatre (Denver Theatre Co., proprietors): Dark.

Broadway Theatre (Broadway Theatre Co., proprietors): Dark.

Academy of Music (Academy of Music Co., proprietors): Dark.

CONNECTICUT

NEW HAVEN.

Hyperion Theatre (Hyperion Theatre Co., proprietors): Dark.

HARTFORD.

Parsons' Opera House (Parsons' Theatre Co., proprietors): Dark.

NORWICH.

Breed Hall (Breed Hall Co., proprietors): Dark.

BRIDGEPORT.

Standard Theatre (Standard Theatre Co., proprietors): Dark.

MERIDEN.

Meriden Opera House (Meriden Opera House Co., proprietors): Dark.

WATERBURY.

Jacques Opera House (Jacques Opera House Co., proprietors): Dark.

NEW LONDON.

Lyceum Theatre (Lyceum Theatre Co., proprietors): Dark.

NORWALK.

Opera House (Norwalk Opera House Co., proprietors): Dark.

STAMFORD.

Academy of Music (Academy of Music Co., proprietors): Dark.

DANBURY.

Concert Hall (Concert Hall Co., proprietors): Dark.

MERIDEN.

Opera House (Opera House Co., proprietors): Dark.

NEW BRITAIN.

Opera House (Opera House Co., proprietors): Dark.

MIDDLETOWN.

Opera House (Opera House Co., proprietors): Dark.

NEW HAVEN.

Grand Opera House (Grand Opera House Co., proprietors): Dark.

Academy of Music (H. J. Macomber, manager): Dark.

Hyperion Theatre (Hyperion Theatre Co., proprietors): Dark.

ANSONIA.

Academy of Music (W. G. Robinson, manager): Dark.

Academy of Music (H. J. Macomber, manager): Dark.

ALLENTOWN.

Academy of Music (H. J. Macomber, manager): Dark.

Lyceum Theatre (Lyceum Theatre Co., proprietors): Dark.

Opera House (Opera House Co., proprietors): Dark.

DELAWARE.

Grand Opera House (Clippinger and Bulitzer, managers): Dark.

Opera House (Opera House Co., proprietors): Dark.

NEWCASTLE.

Opera House (R. M. Allen, manager): Dark.

READING.

Grand Opera House (George M. Kerr, manager): Dark.

Mozart (Charles A. Gardner & W. Campbell, managers): Dark.

HARRISBURG.

Opera House (J. Sterk, manager): Dark.

ERIE.

Opera House (William J. Scott, manager): Dark.

Academy of Music (Harris & Nixon, managers): Dark.

IRWIN.

Opera House (J. B. Barker, manager): Dark.

PITTSBURG.

Library Hall (Fred. A. Pyle, manager): The Allens.

Opera House (John A. Ellet, manager): Dark.

Bijou Theatre (Young Men's Christian Association, managers): Dark.

Academy of Music (Harry Williams, manager): Dark.

ALTOONA.

Opera House (Mervine and Wilson, managers): Dark.

PHILADELPHIA.

Chestnut-street Opera House (Chestnut-street Opera House Co., proprietors): Dark.

Walnut-street Theatre (Walnut-street Theatre Co., proprietors): Dark.

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Grand Opera House (Grand Opera House Co., proprietors): Dark.

Lyceum Theatre (Lyceum Theatre Co., proprietors): Dark.

Girard Avenue Theatre (Girard Avenue Theatre Co., proprietors): Dark.

Kensington Theatre (Kensington Theatre Co., proprietors): Dark.

Eleventh-street Opera House (Eleventh-street Opera House Co., proprietors): Dark.

Forepaugh's Theatre (Forepaugh's Theatre Co., proprietors): Dark.

Museum (P. Harris, manager): Lucia Zarate, the Mexican Marvel, has attracted large crowds to this house during the past week, and no doubt the average will be continued.

People's Theatre (Castle Lambell, manager): Variety and specialties.

Trocadero Theatre (Castle Lambell, manager): Variety and specialties.

Gaiety Theatre (Wm. Gilmore, manager): Variety and specialties.

Arch-street Museum (Wm. Wagner, manager): Curiosities.

Chestnut-street Museum (Wm. Wagner, manager): Curiosities.

Academy of Music (Harry Williams, manager): Dark.

Opera House (John A. Ellet, manager): Dark.

Bijou Theatre (Young Men's Christian Association, managers): Dark.

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Academy of Music (H. J. Macomber, manager): The Hyperion Theatre Company drew a medium house. Next week, Lavarre.

Lyceum Theatre (Lyceum Theatre Co., proprietors): Dark.

Opera House (Opera House Co., proprietors): Dark.

ALTOONA.

Mervine and Wilson (Mervine and Wilson, managers): Dark.

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PENNSYLVANIA

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Although nearly a fortnight has elapsed since election, the Harry Watkins only had a light audience on the evening of the 11th. The double bill, Pluto and Mikado, was given. Next week, Mazeppa.

ALTOONA.

Mervine and Wilson (Mervine and Wilson, managers): Tony Hunter's Humpty Dumpty did a large business to good houses. Next week, Sam'l of Posen.

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ERIE.

Opera House (William J. Scott, manager): Dark.

HARRISBURG.

Opera House (J. Sterk, manager): Dark.

IRWIN.

Opera House (J. B. Barker, manager): Dark.

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Barney McKenny: Haverhill, Mass., 10; Lawrence, 11; Providence, 14, 15, 16; Willimantic, Ct., 17; New Haven, 18, 19; New Britain, 21; Meriden, 22; Bridgeport, 23; Norwalk, 24; Pittsfield, Mass., 25; Gardner, 26; Lewiston, Me., 28; Bangor, 29, 30; Portland, May 1, 2, 3—close.

Barry and Fay: Grand Rapids, Mich., 10; Muskegon, 11; Big Rapids, 12; Bay City, 14; Saginaw, 15; E. Saginaw, 16; Flint, 17; Port Huron, 18; Lansing, 19; Ann Arbor, 21; Sandusky, O., 22; Akron, 23; Youngstown, 24; Steubenville, 25; Wheeling, W. Va., 26; Pittsburg, 28, week.

Bijou Two Dollar Co. (John P. Smith, manager): Buffalo, 21, 22, 23; Cincinnati, 28, week.

Boots and Figaro (L. R. Weed, manager): Chicago, 14, week; Logansport, Ind., 21; Findlay, O., 22, 23; Bella Moore: Aurora, Ill., 10; Ottawa, 11; Lockport, 12; Fulton, 14; Valparaiso, Ind., 15; Whitehall, Mich., 16; Muskegon, 17; Big Rapids, 18; Manistee, 19, 20; Reed City, 21; Cadillac, 22; Stanton, 23.

Boston Comedy Co. (H. Price Webber, manager): Fitchburg, N. H., 31, two weeks; Halifax, April 14, two weeks.

Bartley Campbell's Siberia: Elmira, 7, week; Albany, 14, week.

Bartley Campbell's White Slave: Detroit, 7, week; N. Y. City, 21, week.

Clara Kogan: Cleveland, 14, week.

Comic Swain: Newport, R. I., 10; New Bedford, 11.

Charlotte Thompson: New Orleans, March 31, two weeks; Sherman, Tex., 15, 16, 17; Dallas, 18.

C. B. Bishop: Sherman, Tex., 20; Hot Springs, Ark., 14, 15.

Champion: Bradford, Pa., 10; Salamanca, N. Y., 11.

C. A. Gardner (John W. Dunn, manager): Utica, 7; Rome, 14; Syracuse, 15; Rochester, 16; Toledo, 17, 18, 19; Detroit, 21, week.

Charles Collins: Homer, N. Y., 9 to 12; Amsterdam, 16 to 19; Bennington, Vt., 23 to 26.

Chicago Comedy Co.: Trinidad, N. M., 10, 11, 12

C. L. Davis: Tiffin, O., 10; Findlay, 11; Lima, 12; Kenton, 14; Springfield, 15; Columbus, 16; Delaware, 17; Ashland, 18; Mansfield, 19; Cleveland, 21, 22, 23.

Clifford Dramatic Co.: Wichita, Kas., 14, 15, 16; Wellington, 17, 18, 19.

Davis's Auction (Frank Gardner, manager): Amesbury, Mass., 10; Portland, Me., 11, 12; Bangor, 14, 15; Biddeford, 16; Lowell, Mass., 17; Fitchburg, 18; Burlington, 19; Montreal, 21, week.

Dickson Thompson: Waterbury, Ct., 10; Ansonia, 11; New Haven, 12; Bridgeport, 14; South Norwalk, 15; Stamford, 16; Newark, N. J., 24, 25; Poughkeepsie, 28.

Dan Bouccicault: Reading, Pa., 11; Paterson, N. J., 12; Jersey City, 14, 15, 16; Newark, 17, 18, 19—close.

Draper's No. 2 Co.: Richmond, 10; Winchester, 11; Sterling, Ky., 12; Lexington, 14.

Duce of Hearts Co. (Clark S. Sammis, manager): Pittsburg, 7, 8, 9, 10; New Orleans, 14, week.

Daylight and Gaslight Co: Piqua, O., 10; Sidney, 11; London, 12; Columbus, 14, 15; Sandusky, 16; Van Wert, 17; Warsaw, Ind., 18; Valparaiso, 19.

Fanny Davenport: Philadelphia, March 31, two weeks; Baltimore, 14, week; Boston, 21, three weeks.

Frank Mayo (Sheridan Corbyn, manager): Chicago, ½ week; Indianapolis, 15, 16; Richmond, Ind., 17; Columbus, O., 18; Pittsburg, 21, week.

Fred Warde: Brooklyn, N. Y., 17.

Flockton's Flying Dutchman Co.: Troy, N. Y., 10, 11, 12; N. Y. City, 14.

Foiled at Last Co.: Jackson, Miss., 12; Meridian, 14; Mobile, Ala., 15, 16, 17; Montgomery, 18, 19; Birmingham, 21.

Fun on the Bristol: Philadelphia, 7, week.

Florences: Boston, 7, week; Montreal, 14, week; Ottawa, 21; Ogdensburg, N. Y., 22; Watertown, 23; Oswego, 24, 25, 26.

Gus Williams (J. H. Robb, manager): Minneapolis, 10, 11, 12; Lacrosse, Wis., 14; Dubuque, Ia., 15; Cedar Rapids, 16; Des Moines, 17; Omaha, Neb., 18, 19; Denver, 21, week.

George K. Fortescue (Well-Fed-Dora): Brooklyn, 21 week; Philadelphia, 28, week; Boston, May 5, week; N. Y. City, 12.

George C. Miln: Adrian, Mich., 10—close.

Helen Bancroft: Troy, N. Y., 14, 15, 16; Saratoga, 17, 18; Gloversville, 19.

Henry Irving: N. Y. City, 7, three weeks.

Harry Miner's Silver King Co. A (W. H. Browne, mgr.): Philadelphia, March 31, two weeks; N. Y. City, 14, week; Newark, 21, week; Brooklyn, 28, week; N. Y. City, May 5.

Harry Miner's Silver King Co B: Rochester, N. Y., 7, week; Oswego, 14, 15; Rome, 16; Utica, 17, 18, 19; Olean, 24

Harry Miner's Silver King Co. C: Akron, O., 9, 10; Youngstown, 11, 12; Jamestown, N. Y., 14, 15; Warren, Pa., 16; Corry, 17; Bradford, 18, 19; Buffalo, 21, 22, 23.

Haverly's Strategists: San Francisco, April 7, two weeks.

Hanlons (John G. Magle, manager.): Meriden, Ct., 10; New Haven, 11, 12; Brooklyn, 14, week; Williamsburg, 21, week.

Her Atonement Co. (Frank Chapman, manager): Rochester, 10, 11, 12.

Harry Webber: Crestline, O., 10; Upp r Sandusky, 11; Marion, 12; Delaware, 14; Marysville, 15; Mechanicsburg, 16; London, 17.

Hearts of Oak (James A. Herne, manager): Philadelphia, 7, week; Wilmington, Del., 14; Norristown, Pa., 15; Allentown, 16; Bethlehem, 17; Jersey City, 18, 19; rest two weeks.

Henderson's Co. (Maude Granger): N. Y. City (Fifth Ave.) 7, week; Kingston, N. Y., 17.

Hanley's McSorley's Inflation Co.: Mansfield, O., 10; Ashland, 11; Akron, 12; Cleveland, 14, 15, 16; Ravenna, 17; Newcastle, Pa., 18; Youngstown, O., 19; Johnstown, Pa., 21; Philadelphia, 28, week.

Harmon-Gourlay Co.: Philadelphia, 7, week; N. Y. City, 14, five weeks; Boston, May 19, two weeks.

Harmon's Banker's Daughter Co.: Orange, N. J., 10; Bridgeport, Ct., 11; S. Norwalk, 12.

Havlan's Fizz Co.: Cleveland, 7, week.

Ideal Rip Van Winkle Co.: Newark, N. J., 10; Palmyra, N. Y., 11; Canandaigua, 12.

In the Ranks Co.: N. Y. City, 7, two weeks.

Joseph Jefferson: Boston, 14, two weeks: Pittsfield, Mass., 28; Worcester, 29.

Jarrischer: Toledo, O., 10; rest, 11, 12; Williamsburg, 14, week; Amsterdam, 21; Utica, 22; Schenectady, 23; Troy, 24, 25, 26; N. Y. City, 28, two weeks; Brooklyn, May 12, week.

Jesse T. Raymond (Ariel N. Barney, business mgr.): Columbus, 11, 12; Louisville, 14, week; Evansville, 21; Terre Haute, 22; Lafayette, 23; Decatur, Ill., 24; Quincy, 25; Hannibal, 26; Kansas City, 28, week; Denver, May 5, week; Topeka, Kan., 12, 13.

James O'Neill (Monte Cristo): Columbus, 9, 10; Dayton, 11, 12; Springfield, Ill., 28, 29; St. Joe, Mo., 30, 31.

J. K. Emmet: Boston, 7, week; Dayton, O., 29.

Joseph Murphy (W. G. Davis, manager): Philadelphia, 14, week; Trenton, N. J., 21; Paterson, 22; Wilkesbarre, Pa., 23; Pittston, 24; Scranton, 25, 26; N. Y. City, 28, week; Providence, May 5, 6, 7; Newport, 8; Fall River, Mass., 9; Taunton, 10; Lawrence, 12; Worcester, 13; Holyoke, 14; New Britain, Ct., 15; New Haven, 16, 17.

Jessie Vroman (Rag Baby): Baltimore, 7, week; N. Y. City, 14, three weeks; Boston, May 5, two weeks.

John Dillon: Plymouth, Ind., 10.

Julia A. Hunt: Louisville, 14, week; Columbus, Ind., 21, 22.

J. T. Little (B. P. Simpson, agent): Big Rapids, Mich., 14; Manistee, 15; Cadillac, 16; Reed City, 17; Stanton, 18; St. Louis, 19; Saginaw City, 21; Reed City, 22; Flint, 24; Port Huron, 25; Pontiac, 26; Ypsilanti, 28, 29; Detroit, 30, May 1.

Jane Coulter: Williamsport, Pa., April 17; Johnstown, 19.

Jesse James Co. (Barrett's): Galion, 11, 12; Columbus, 14, 15; Marysville, 14; Piqua, 15; Urbana, 16; Bellefontaine, 17; Kenton, 18; Lima, 19; Upper Sandusky, 21; Akron, 22; Youngstown, 24; Salamanca, N. Y., 25; Elmira, 26; Paterson, N. J., 28.

J. H. Kraus: Bangor, Mich., 11, 12—close.

Kennedy's Excelsior: San Francisco, March 31, four weeks.

Kendall (Mr. and Mrs. George S.): San Francisco (Baldwin), 14, three weeks.

Kate Claxton: Denver, 7, week; St. Joe, 14, 15; Council Bluffs, Ia., 16; Sioux City, 17; Des Moines, 18, 19; Burlington, 22, 23.

Kitty Rhoades (W. R. Ward, manager): Woodstock, Va., April 7, week; Mt. Jackson, 14, 15, 16; Staunton, 17, 18, 19; Charlottesville, 21, week.

Lewis Morrison: Lyceum Theatre, London, April 14.

Leon-Cranman Co.: Ithaca, N. Y., 12; Utica, 14; Rochester, 15, 16; Buffalo, 17, 18, 19; Frankfort, Ind., 21.

Lizzie May Ulmer: Westfield, Mass., 10; Hartford, Ct., 11; Natick, 12; Lowell, 14, 15; Portland, Me., 16, 17; Bath, 18; Lewiston, 19; Saco, 21; Newburyport, Mass., 22; Lawrence, 23.

Lizzie Evans: St. Catherines, Ont., 10; Hamilton, 11, 12; Toronto, 14, 15, 16; Brantford, 17; Ottawa, 18, 19; Montreal, 21, week.

Lights o' London (Central: F. A. Dubois, manager): Newark, N. J., 7, week; Baltimore, 14, week.

Lights o' London (Eastern: H. H. Butler, manager): Altoona, Pa., 9, 10; Columbia, 11; Hagerstown, Md., 12; Baltimore, 14, week; York, Pa., 22, 23; Lancaster, 24; Norristown, 25, 26; Salem, 28.

Lights o' London (Western: Walter Collier, Jr., manager): N. Y. City, 7, two weeks.

Lights o' London (Southern: Charles Atwood, manager): Cincinnati, 7, week; St. Louis, 14, week; Chicago, 21, three weeks.

Lottery of Love Co.: Baltimore, 7, week; Richmond, Va., 14, 15, 16.

Mulligans: Philadelphia, 14, week; Cincinnati, 21, week.

Mr. and Mrs. McKee Rankin: Cincinnati, 7, week; N. Y. City, 14.

M. B. Curtis: Washington, 7, week; Philadelphia, 14, week; N. Y. City, 21, week.

Maverick-Barton Co. (Wanted—A Partner): St. Louis, 7, week; St. Paul, 14, 15, 16; Minneapolis, 17, 18, 19; Chicago, 21, week.

Maggie Mitchell: Pittsfield, Mass., 14; Northampton, 15; Holyoke, 16; Keene, N. H., 17; Manchester, 18; Concord, 19; Portsmouth, 21; Portland, Me., 22.

Milton Nobles: Rochester, 17, 18, 19; N. Y. City (14th Street), 21, three weeks.

Magda Inocima: St. Louis, 7, week

Margaret Mather (J. M. Hill, manager): Willimantic, Ct., 10; Norwich, 11; Fall River, Mass., 12; Newport, R. I., 14; Pawtucket, 15; Taunton, Mass., 16; Woonsocket, R. I., 17; Milford, Mass., 18; Waltham, 19; Natick, 21; Worcester, 22; Springfield, 23; Holyoke, 24; Northampton, 25; Greenfield, 26.

Mrs. Langtry (Charles Bradam, manager): Dubuque, Ia., 10; Clinton, 12; Chicago, 14, two weeks.

Mountain Pink Co.: Denver, 7, week; Louisville, 14, 15, 16; Pueblo, 18; Colorado Springs, 19; Topeka, Kan., 21, 22; Lawrence, 23; Kansas City, 24, 25, 26; St. Joe, 28.

Madison Square (Alpine Roses): Philadelphia, 14, week.

Madison Square (Esmeralda: H. Rockwood, manager): Dubuque, Ia., 12.

Madison Square (Young Mrs. Winthrop: E. M. Roberts, mgr.): N. Y. City, 7, week; Pittsburg, 14, week; Cleveland, 21, week; St. Louis, 28, week; St. Paul, May 5, 6, 7; Minneapolis, 8, 9, 10.

Madison Square (Hazel Kirke: Ramsay Morris, manager): Topeka, Kan., 10; Ft Collins, Col., 12; Denver, 14, week; Pueblo, 21.

Madison Square (Rajah: Charles MacGeachy, mgr.): Fall River, Mass., 14; Worcester, 16; Providence, 17, 18, 19; Brockton, 21.

Mrs. G. C. Howard (Uncle Tom's Cabin: Williamsburg, 7, week.

Mustaven's Tourists (A. S. Pennoyer, manager): Lexington, Ky., 10, 11; Frankfort, 12; Greencastle, Ind., 13; Richmond, 16; Dayton, O., 17; Springfield, 18; Columbus, 19; Mansfield, 21; Sandusky, 22; Elyria, 23; Akron, 24; Canton, 25; Youngstown, 26.

Matter Vickers: Johnstown, Pa., 10; McKeesport, 11; Liverpool, 12; Wellsville, 14; Cadiz, 15.

Nobody's Claim Co. No. 1 (J. S. Alexander, manager): Jackson, Mich., 10; Ionia, 11; Bay City, 12; E. Saginaw, 14; Flint, 15; Adrian, 16; Ypsilanti, 17; Detroit, 18, 19; Toledo, O., 21, 22, 23; Springfield, 24, 25, 26.

Nat Goodwin: Buffalo, 14, 15, 16.

Neil Burgess (Fred Burgess, manager): Brooklyn, 7, week; New York City, 14, week; Williamsburg, 21, week—close.

N. S. Wood: Baltimore, 7, week.

Oliver Doud Byron: Brockton, Mass., 10; Worcester, 11, 12; Fitchburg, 14; Orange, 15; Manchester, 16; Suncook, N. H., 17; Lawrence, Mass., 17; Lynn, 19; Gloucester, 21; Salem, 22; Marblehead, 23; Lowell, 24; Haverhill, 25; Amesbury, 26; Newburyport, 28; Farmington, N. H., 29; Great Falls, 30.

Only a Farmer's Daughter (J. Frank, manager): Detroit, Mich., 7 to 30; London, Ont., 31, 22; St. Catherines, 14; Medina, N. Y., 15; Albion, 16; Brockport, 17; Seneca Falls, 18, Auburn, 19; Syracuse, 21; Rochester, 22, 23; Buffalo, 24, 25, 26.

Planter's Wife Co. (Emily Rigl: Reading, Pa., 18.

Phosa McAllister: Portland, Ore., 7, week.

Peck's Bad Boy Co. No. 1: St. Louis, 7, week; Cincinnati, 14, week; Columbus, 21, 22, 23; Cleveland, 24, 25, 26.

Peck's Bad Boy Co. No. 2: N. Y. City, 7, week; Allentown, Pa., 28.

Peck's Bad Boy Co. No. 3 Winfield, Kas., 14; Independence, Mo., 15; Parsons, Kas., 16; Ft. Scott, 17; Nevada, Mo., 18; Sedalia, 19; Gloversville, 21; Columbia, 23.

Payments of Paris Co.: N. Y. City, 7, two weeks.

Power of Money Co.: Pottsville, Pa., 10; Brooklyn, 14, week.

Palmer-Daly Vacation Co.: Philadelphia, 14, week.

Queen's Evidence Co. (Ed. L. Bloom, manager): St. Louis, 7, week; Cincinnati, 14, week; Baltimore, 21, week; Washington, 28, week; Brooklyn, May 19, week; Philadelphia, 26, week; Montreal, June 2, week.

Robson and Crane: Chicago, 31, two weeks; St. Louis, April 14, week.

Rhea (Arthur B. Chase, manager): Wilkesbarre, Pa., 10; Williamsport, 11; Harrisburg, 12; Washington, 14, week; Brooklyn, 21, week; San Francisco, May 5, three weeks.

Rice's Surprise Party: Chicago, 7, week.

Roland Reed (Gustave A. Mortimer, manager): Keokuk, Ia., 10; Peoria, Ill., 11; Bloomington, 12; Richmond, Ind., 14; Dayton, O., 15; Logansport, 16; Indianapolis, 17, 18, 19; Louisville, 21, week.

Rose Eytinge: Memphis, 14, 15, 16; Cairo, Ill., 17; Decatur, 18; Bloomington, 19; Chicago, 21, week.

Rehan's 7-20-8 Co.: Chicago, 7, week; Racine, Wis., 18; Rockford, Ill., 23; Grand Rapids, 28, 29.

Robert McWade: Corry, Pa., 12; Lockport, N. Y., 14; Canandaigua, 15; Watkins, 16; Auburn, 17; Syracuse, 18, 19.

Raymond Holmes Co.: Grand Island, Neb., 10; Central City, 11; York, 12; Seward, 14; Columbus, 15; Schuyler, 16; Fremont, 17; Wahoo, 18; Council Bluffs, 19.

Romany Rye No. 1: N. Y. City, 7, week; Brooklyn, 14, week.

Romany Rye No. 2: Boston, 7, week; Bridgeport, Ct., 15, 16; Worcester, Mass., 28, 29, 30.

Rose Leslie: Rich Hill, Mo., 10; Pleasanton, 11; La Cygne, 12; Paola, Kas., 14; Ottawa, 15; Lawrence, 16; Valley Falls, 17; St. Joe, 18, 19; Humboldt, 21.

Rentfrow's Pathfinders: Wellsville, Wis., 10; Merrillia, 11; Chippewa Falls, 12; Eau Claire, 14; Menomonee, 15; Stillwater, Minn., 16.

Sol Smith Russell: Oshkosh, Wis., 12; Grand Haven, Mich., 23.

Strangers of Paris: Chicago, 31, two weeks; Cincinnati, 14, week; Pittsburg, 21, week; Columbus, O., 28, 29, 30; Indianapolis, May 1, 2, 3.

Salsbury's Troubadours: Worcester, Mass., 10; Springfield, 11; Chicopee, 12; Providence, 14, 15, 16; Schenectady, N. Y., 17; Lockport, 18; St. Catherines, Ont., 19; London, 21; Port Huron, Mich., 22; Bay City, 23; E. Saginaw, 24; St. Louis, 25; Saginaw City, 26; Detroit, 28, 29, 30; Grand Haven, May 1; Muskegon, 2; Grand Haven, 3—close.

Seymour-Stratton Co.: Thompsonville, Ct., 14; N. Manchester, 15, 16; Ansonia, 18; Naugatuck, 19; Derby, 21; New London, 22; Mystic, 23; Westerly, R. I., 24; Norwich, Ct., 25; Wauregan, 26.

Southern Comedy Co.: Harlem, April 7, week.

Stetson's Co. No. 1: Chicago, 8, two weeks.

Simons Comedy Co.: Joplin, Mo., 14, 15, 16; Carthage, 17, 18, 19; Springfield, 21, 22, 23.

Stuttz's Dramatic Co.: Laredo, Tex., 10, 11, 12.

Tavernier Comedy Co.: Windsor, Vt., 10, 11; Hanover, 12; Montpelier, 14, 15.

Thorne's Black Flag Co.: Fall River, Mass., 7, 8; Worcester, 9; Holyoke, 10; Meriden, Ct., 11; Springfield, 12; Washington, 14, week; Philadelphia, 21, week; Bridgeport, Ct., 28, 29; Waterbury, 30; New Britain, May 1; Middletown, 2; Willimantic, 3.

T. W. Keene: (W. R. Hayden, manager): Saginaw City, Mich., 10; St. Louis, 11; Lansing, 12; Grand Rapids, 16; Springfield, O., 21.

Union Square Storm-Beaten Co.: Milwaukee, 7, week; Chicago, 14, three weeks.

Union Square Co. (Separation): Baltimore, 14, week; Boston, 21, four weeks.

William Stafford Co. (Willis Russ, manager): Syracuse, 7, week; St. Louis, 14, week.

Wallack's Lady Clare Co.: N. Y. City (Nibblo's), 14, week; Baltimore, 21, week; Philadelphia, 28, week.

W. J. Scanlan (W. H. Power, manager): St. Louis, 14, week; Kansas City, 21, 22, 23; Hannibal, 24; Keokuk, Ia., 25; Quincy, Ill., 26; Chicago, 28, week; Milwaukee, May 4, 5, 6.

Whitney's Hidden Hand Co.: Bismarck, Dak., 10, 11, 12.

W. H. Lytell's Co.: Chicago, 7, week.

OPERA AND CONCERT COMPANIES.

Abbey's Italian Opera Co.: N. Y. City, March 31, five weeks; Philadelphia, 14, week.

Abbott Opera Co.: Youngstown, 11, 12; Erie, Pa., 13; Washington, 21, week.

Bijou Opera Co. (Orpheus and Eurydice): N. Y. City (People's), 7, week; Third Avenue, 14; Philadelphia, 21, two weeks.

Bennett-Moulton Comic Opera Co.: Lockport, 10, 11, 12; Erie, Pa., 14, week; Dunkirk, N. Y., 21, 22, 23; Batavia, 24, 25, 26; Gloversville, May 5, 6, 7.

Boston Ideal Opera Co.: St. Paul, 10, 11, 12; Oshkosh, Wis., 16; Milwaukee, 17, 18, 19; Chicago, 21, two weeks; Cleveland, May 5, week.

Camilla Urso: Goshen, Ind., 12; South Bend, 13; Battle Creek, Mich., 21; New Berlin, Ill., 22.

Fay Templeton: Erie, Pa., 12; Olean, N. Y., 22.

Hungarian Gypsy Band: New Orleans, 14, week; San Francisco, 28—indefinite season.

Lew Johnson's Tennessean: Butte City, Mont., 14, 15, 16.

Mapleson's Opera Co.: N. Y. City, 14, two weeks.

McCaull's Bijou Student Co.: Louisville, 7, week; Kansas City, 14, week; Cincinnati, 21, week; Washington, 28, week; Baltimore, May 5, week; Brooklyn, 12, week.

McCaull's Fatma Co.: N. Y. City (Casino), 14—indefinite season.

McCaull's Merry War Co.: Philadelphia, 14, four weeks; Chicago, May 12, three weeks.

Mendelssohn Quintette Club: Delaware, 11, 12.

McGarry's Specialty Co.: Vergennes, Vt., 10; Middlebury, 11; Ticonderoga, N. Y., 12; Glen's Falls, 14.

McGibeny Family: Grand Rapids, Mich., 11, 12.

N. Y. Operatic Concert Co. (Harry M. Williams, manager): Omaha, 7, week; San Francisco (Music Hall), 14, four weeks.

N. Y. Ideal Opera Co.: Mystic, Ct., 11.

Princess Ida Opera Co.: Philadelphia, 7, week; Pittsburg, 14, week.

Princess Ida No. 2: Washington, 7, week.

Queen's Lace Handkerchief Co.: Wilmington, N. C., 10, 11, 12; Baltimore, 14, week; Washington, 21, week.

Queen's Lace Handkerchief Co. No. 2: Cleveland, 10, 11, 12; Williamsburg, 14, week.

St. Quentin Opera Co.: Kansas City, Mo., 10, 11; St. Joe, 12.

Spaulding's Bell-Ringers: Enfield, Mass., 10; North Dana, 11; Winchenden, 12.

Spanish Students: Lawrence, Mass., 10; Topeka, 11.

Wilson Opera Co.: Lock Haven, Pa., 11; Johnstown, 12; Akron, O., 21.

MINSTREL COMPANIES.

Barlow-Wilson: Philadelphia, 7, week; Boston, 14, week; Worcester, Mass., 15; Lynn, 16.

Bassett's Mammoth (Lantern): North Attleboro, Mass., 10; Stoughton, 11; Brockton, 12; Lynn, 14; Newburyport, 15; Lawrence, 16; Biddeford, Me., 17.

Barlow's Mammoth (Western): Reed City, Mich., 10; Cadillac, 11; Stanton, 12; Ionia, 14; St. John, 15; Owosso, 16; Lo Poer, 17; Caro, 18; Vassar, 19.

Callender's Colored: Bangor, Me., 11; Halifax, N. S., 14, 15, 16; Moncton, N. B., 17; St. John, 18, 19.

Duprez and Benedict's: Bolivar, N. Y., 10; Titusville, Pa., 11; Franklin, 12; Edenburg, 14; Parker City, 15; Kittaning, 16; Brookville, 17; Ridgway, 18; Hubon, 19; Renovo, 21; Lock Haven, 22; Tyrone, 23.

Haverly's Mastodon: Topeka, Kan., 10; Kansas City, 11, 12; St. Louis, 14, week; Cincinnati, 21, week; Louisville, 28, 29.

Thatcher, Primrose and West's: Atlanta, Ga., 11, 12; Macon, 14; Columbus, 15; Montgomery, Ala., 16; Mobile, 17, 18; New Orleans, 21, week.

VARIETY COMPANIES.

Bayliss and Kennedy's Bright Lights: Chicago, 7, week.

Castle's Celebrities: Milwaukee, 7, week; Chicago, 14, week.

Clark's All-Star Co.: Providence, 7, week.

Decker's Star Co.: Cairo, Ill., 14, week.

Davern's Allied Attractions: Providence, 7, week; Hartford, Ct., 14, week; New Haven, 21, week; Brooklyn, 28, week; N. Y. City, May 5, two weeks.

Evans, Bryant and Hoey's Meteors: Keokuk, Ia., 29.

Girard Gyen's Novelty Co.: Pittsburg, 7, week; Newark, N. J., 14, week.

Harry Miner's Co.: Jackson, Mich., 10; Toledo, 12; Buffalo, 14, week; N. Y. City, 21, two weeks; Philadelphia, May 5, week.

Harry Richmond: Indianapolis, 7, week; Terre Haute, 14, 15; Vincennes, 16.

Harry Watson's Wheelers Co.: Pomeroy, O., 10; Lancaster, 11; Newark, 12; Mt. Vernon, 14; Mansfield, 15; Wooster, 16; Akron, 17; Steubenville, 18; Wheeling, W. Va., 19; Baltimore, 21, week; Brooklyn, 28, week.

Ida Siddons Blondes No. 1: Cleveland, 7, week; Minneapolis, 21, week; St. Paul, 28, week; Chicago, May 5, week; Bridgeport, 14, week.

Ida Siddons No. 2: Chillicothe, O., 11.

Kendall Co.: Salem, Mass., 10; Chelsea, 11; Lynn, 12; N. Y. City, 14, week; Philadelphia, 21, week.

Kelly and Ryan's Co.: Louisville, 7, week; Indianapolis, 14, week; St. Louis, 21; Milwaukee, 28, week.

Little Beaumont's Mastodons: Omaha, 7, week.

M. B. Leavitt's Rentz-Santley Co.: Harrisburg, Pa., 10; Shamokin, 11; Scranton, 12; Wilkesbarre, 14; Pittston, 15; Hazleton, 16; Easton, 17; Trenton, N. J., 18; Norristown, Pa., 19.

M. B. Leavitt's All-Star Specialty Co.: Boston, 7, week; Philadelphia, 21, week.

M. B. Leavitt's European Specialty Co.: Cheyenne, W. T., 11; Omaha, 12.

Manchester-Jennings Co.: Philadelphia, 14, week.

Pat Rooney: St. Louis, 7, week; Springfield, Ill., 15; Keokuk, Ia., 16.

Rentz-Santley Co. (Sam T. Jack, manager): St. Paul, 7, week; Minneapolis, 14, week; Stillwater, 21; Eau Claire, Wis., 22; Chippewa Falls, 23.

Sullivan's Maloney's Raffle Co.: Buffalo, 7, week.

Tony Pastor's Co.: Brooklyn, April 14, week; Philadelphia, 28, week.

Two Johns Co.: Rochester, 8 to 12; Bradford Pa., 14, 15; Olean, N. Y., 16; Bolivar, 17; Akron, O., 18; Newcastle, Pa., 19; Pittsburg, 21, week; Baltimore, 28, week; N. Y. City, May 5, week; Newark, N. J., 14, 15, 16; Philadelphia, 19, week.

Whitney and Lang's Magnets: N. Y. City, 14; Philadelphia, 21, week; Buffalo, 28, week.

MISCELLANEOUS.

Adam Forepaugh's Circus: Philadelphia, 14, ten days.

Barnett's Circus: Harrodsburg, Ky., 10; Danville, 11; Somerset, 12; Rockwood, Tenn., 14; Chattanooga, 15; Knoxville, 16; Greenville, 17; Johnson City, 18; Abingdon, Va., 19; Lynchburg, 21; Liberty, 22; Roanoke, 23; Christiansburg, 24; Wytheville, 25; Bristol, Tenn., 26; Morristown, 28.

Barnum's Circus: N. Y. City, 10, six weeks; Philadelphia, April 21, two weeks; Washington, May 5, 6; Baltimore, 7, 8, 9, 10; Wilkesbarre, Pa., 14.

Cole's Circus: St. Louis, April 14; Topeka, Kas., 20.

Howorth's Hibernica: Cobleskill, N. Y., 11, 12; Schenectady, 14.

Howe's Circus: Arkansas City, Ark., 17.

Jacobs' Museum: Albany, 7, week; Cohoes, N. Y., 14, week.

John Robinson's Circus: Cincinnati, 14 to 18; Richmond, Ind., 22; Xenia, O., 23; Hillsboro, 24.

King-Burke Circus: Falmouth, Ky., 12; Cynthiana, 14; Sterling, 15.

La Cardo (Magician): Easton, Pa., April, 10, 11, 12.

Nick Robbets' Humpty Dumpty: Parkersburg, W. Va., 12, Wheeling, 14.

Prof. Geo. Bartholomew's Equine Paradox: Biddeford, Me., April 7, week; Brockton, Mass., 14, week; Fall River, 21, week; New Bedford, 28, week; Woonsocket, May 5, week; Pawtucket, 12, week; Springfield, 19, week; Worcester, 26, week; Boston, June 2, indefinite period.

Prof. Reynolds (Mesmerist): Sandusky, O., 7, week; Grand Rapids, Mich., 14, week.

Pucker's Museum: ; Amsterdam, N. Y., 7, week; Auburn, 14, week.

Sells Brothers' Circus: Columbus, 16, 17; Springfield, 18; Dayton, 19; Cincinnati, 20, 21, 22.

Tony Denier's Humpty Dumpty: Wellsville, N. Y., 11; Bradford, Pa., 12; Olean, N. Y., 14; Jamestown, 16; Brantford, Ont., 17; Guelph, 18; Hamilton, 19; Buffalo, 21, week.

Thayer's Circus: Lafayette, Ind., May 1.

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F. FAY TEMPLETON.
PRIM

Our London Looking-Glass.

Shine out, fair Sun, and be our looking-glass,
That we may see the drama's shadows pass,
—Marston's Sc. of Revenge III.

Who should I see absorbed in Claudian at the Princess' Theatre last evening, in a box, and feted by the manager, but the Rev. Dr. Mallory of the Madison Square Theatre. He fairly beamed at Wilson Barrett, whose play he wishes to buy for young Mantell. Wilson Barrett is not to visit America in 1884, but he will in 1885, as he has within a few days admitted. Consequently he wishes to reserve Claudian for himself. By the way, the two Barretts are to be hospitably united as Siamese twins by the threads of dinner napkins. W. B. has invitations already out for a dinner to L. B. on his arrival a fortnight hence. As the former is our best Hamlet, bar Irving, and as Lawrence is our best Yorick, doubtless there will be a dinner feast of Yorick's love. Toole will be there of course, and recite from Poole's old burlesque—

Alas, poor Yorick! I knew him well, oh!
He was a right, good, jolly fellow.
He'd get dead drunk, and ever after
Keep the table in a roar of laughter.

† † †

Yesterday, before the Lord Mayor—a fine old English banker who took a degree at Oxford, is a member of Parliament, an orator, a philanthropist and a jolly good fellow—William Smith, a photographer, was fined no end of shillings for pirating a Galatea-ian photo of "our Mary" that had been copyrighted by a Regent street artist. The Anderson photo is now the rage, *vice* in turn Florence St. John, who succeeded Langtry, who succeeded Maude Branscombe.

† † †

Maude has come into the garden of the Prince of Wales—the theatre and not the royal gentleman. At this favorite Liverpool house she is playing the Beauty in the old extravaganza. Nor is the new Duke of Marlboro' playing the Beast—a fact that renders the task incomplete. I have often marvelled why some clever bouffe composer has not made an operetta of this old story.

† † †

Photos remind me that in lower Regent street (called Wellington Place) at a picture shop may be purchased a photo of Mrs. Langtry aged 18, and another of herself and husband immediately after the marriage. There is an unmistakable halo of honeymoon around their heads. The youthful portrait shows her with a beautiful but expressionless face and the thin, narrow chest of an undeveloped school-girl. Happy thought! Let Sarony reproduce these and add to his fortune that favors the brave.

† † †

Here is a good thing of Minnie Palmer's manager, the left lobe of whose brain never sleeps on the My Sweetheart question. He advertises for twelve bald-headed men willing to walk hatless in procession with the words painted above their cerebellums: "Palmer, Strand." Would he get them? Egad, such is the poverty here among old men of seventy in the lower classes that he could reflect upon Byron's line—"The world is all before me; where to choose," etc.

† † †

That reminds me that John Bull in the theatrical line admits the superiority of Brother Jonathan as to colored vignettes of plays and players. In the business drawing-room of Sam French here are large books in which are bound all the best work of the Strobridge Lithograph people in Cincinnati who have Matt Morgan and other great designers behind them. Actors and managers come from all parts to view these pictures, and this dramatic "Uncle Sam" assures me that he sends hundreds of pounds worth of orders over.

† † †

Friends of dear old Mark Smith will be glad to know that his daughter Catarina is having a success (which Dominie Sampson Mallory would call "prodigious") in Spain. From that country we get our sign of the dollar ($), and I was glad to hear that there is every sign of her putting thousands of dollars into her purse, shall I ever forget walking as a pall-bearer in company with the courtly Sir Anthony Absolute Gilbert beside the coffin of Mark, within which reposed the mortal remains of the best Autolycus whom Shakespeare's spirit ever met in the other world.

† † †

I observe in my Looking-Glass certain reflections from the *Whitehall Review* on the New York MIRROR, and I commend the same for refraction to the "Grey" quicksilver that backs THE MIRROR.

† † †

Lionel Brough is wearied of his music-hall antics as the Bandit in Nell Gwynne and soon goes to the Haymarket on a vacation to play Tony Lumpkin and Bob Acres in the revivals. A. M. Pinero is to be Sir Anthony Absolute. I wish I were Mrs. Bancroft should consent to play Miss Hardcastle! Shall Rose Coghlan ever live to play Nurse in Romeo and Juliet. Apropos, Forbes Robertson, and not Terriss, is to be the Andersonic lover next autumn. Quite right you are, Mary, for Terriss is not tall enough for you. Fancy Abe Hummel's Romeo to Augusta Roche's Juliet!

† † †

But to my mind Juliet died when to the banks of the Styx the fair Adelaide Neilson hied, and Romeo expired when Edwin Booth began to put on the hairwise crown of a Silver King and show crowdeet under those expressive, lover-like eyes of his youth.

† † †

Henderson and Farnie are the insatiate archers whom four London theatres will not suffice, and the gossip is that they will soon relieve Edgar Bruce of the responsibilities of the new Prince's Theatre. In which case Edgar may recall the lines attributed to David over his spider: "If at first you don't succeed, try, try again."

† † †

The best *Theatre* here is managed by Clement Scott, with Austin Brereton as stage director. The April number is to contain several Easter cards of excellence. Clement's (happy name is that for the appeal for clemency) Valentine for the restoration of Baker Pasha which appeared in *Punch* has become a favorite recitation. He (C. S., and not V. B.) is collaborating a play with Lady Phantom Braddon.

† † †

Ask Bartley Campbell if he knows that a snap company last week played a pirated edition of My Partner at West Hartlepool, near the coast where the swordfish pursueth schools of mackerel? A whisper in B. C.'s ear: "You should not have deserted your Uncle Samuel French, who now has the call of success all over this kingdom."

† † †

Is George Belmore dead? Yes, he took his Flying Scud some years ago and his long delayed tombstone is not photographed. But he is likely to revive in the person of his son and namesake, who is on the lower round—yet "bound to win when he goes in." I saw him play the small part of a waiter at the Elephant and Castle Theatre on the Surrey side, in as careful a manner as if he were striding as the Ghost to Irving's Hamlet.

† † †

Rose Osborne is rehearsing Pique at the Gaiety for an "approbation matinee" next week. Her *pièce de resistance* is called Her One Enemy, and will follow later. Happy Rose, if she has only one! Perhaps "pique" will prevent her success. However, who that has seen and heard her will not sing "Incendiri volo si reque amo Rosa."

† † †

First-nighters are doing dress-suits and white mantles for the opening of the new Empire Theatre with Chilperic. I am reminded by a critic that on the first night of this opera here—a dozen years ago—Hervé, the composer, was the King, and that he introduced his young friend M. Marius (now Mister Florence St. John) to this stage. Also, that Jennie Lee in the street Arab then foreshadowed her Poor Jo, and that Selina Dolaro made her debut as a Spanish dancer and singer. I forget whether it was Bateman or Grau had Chilperic in keeping at the Fourteenth Street Theatre. The new feature of the revival is to be the electric effect of the ballet, when we shall hear Herbert Standing (the brother of Will Carleton and Helen Standing Norman of Harlaem), perhaps, sing "Westward a Star of Empire Takes its Way." Think of the prompter calling *sotto voce*—"Turn on the electric ballet, Jim?"

† † †

Electricity may flow from faucets like water, but a burning question with Fawcett Rowe is—Will my new Irish play for Easter, called The Donagh, succeed at the Grand Theatre in Islington, at the foot of the hill where Dick Whittington heard Bow Bells recall him to a civic future.

† † †

No bonnets here prevent gentlemen in rear stalls or the autocratic pittites from seeing orchestra or performers, but audiences in America may rejoice to know that the fashion of headgear *en route* from the Rue de la Paix and New Bond street is for diminutive bonnets, ornaments of mushrooms and kindred fungi. This, however, will not interfere with the popularity of that capital play, The Three Hats.

† † †

Has "Called Back"—a novel by Hugh Conway—been reprinted in America? Comyns Carr (a drawing-room one) has adapted it for one of the London theatres. From what I hear of it the piece is one for the rolling-stones of Wallack's that Moss gathers in. Does this diamond king, Theodore, know that he has a namesake—Hugh Moss—playing Silver King in the provinces?

† † †

Lizzie Kelsey is on the Bristol boards of the Royal at Bristol in Fun on the Bristol. If she has lost any flexibility or beauty I have not heard any gossip jar it.

† † †

Fred Vokes doubles. Last Monday morning he successfully played the role of bankrupt in the Portugal Street Court and was discharged, and in the evening at his Brighton theatre he played an impecunious manager—Fitzallerton Scraggs—in his new play, In Camp. During this play Victoria makes a hit in singing a song called "Basket of Flowers." This is a transposition. Usually audiences give to her baskets of flowers.

† † †

Miss Hamlet Marriott has returned to the stage at Manchester. "If you see your sister Charlotte play Romeo or Hamlet very often," said Sam Rogers to her sister, who soon afterward married a physician of fortune, "you will want to take her for a husband."

† † †

Doubtless newspapers have already told you of the Haymarket boutonniere hoax. But it is not new. Ten years ago Joe Tooker and Harry Palmer played it on several susceptible "greybeards," and youngsters also, at Booth's. Joe wrote fifty letters to first-nighters who were club men, from a geranium lady, requesting each of them to wear a yellow rose at the lappel. Forty fell into this pianissimo trap—including Judge and Joe Dowling and Larry Jerome—who had bespoken a supper and a private room at Delmonico's.

† † †

Fanny Addison has made another success with David James at a Gaiety matinee in a trial piece, My Queen. As an Addison wrote the *Spectator*, it was but a fair turn-around that a large number of spectators, Pitt-ites and others, became her admiring subjects.

† † †

There is an English tenor in the city with a sweet voice, named William Shakespeare. Perhaps he may become a veritable Bard of Avon for this century.

† † †

I should not advise attention to the following advertisement in the *Stage*:

A PROHIBITED PLAY.—American managers are invited to communicate with advertiser, who has a high-class drama for disposal. The play has been prohibited in this country, but it contains nothing to wound the susceptibilities of anyone of average common sense.—Address D. A., 282, Strand, W. C.

A "prohibited" play will, under the present liberal administration of the Lord Chamberlain, surely contain something not good enough for "average common sense."

† † †

Cinderella breaks her glass slipper at Drury Lane in a few nights. Then the old house keeps the later half of Lent and bursts out in song at Easter with Carl Rosa and The Bohemian Girl—the spirits of Balfe and Bunn being supposed in a private box.

† † †

The adaptation of Le Maitre de Forges, known to you as Lady Clare, is to be done at St. James' as The Ironmaster. Possibly a "y" may get into the bills between the "n" and the "m."

A. OAKEY HALL.

The Gay Capital.

PARIS, March 25, 1884.

People would sooner laugh than cry, and that is why Paris stands at the head of the dramatic world. Here you find comedy on the boards of nine theatres out of ten, and where you have weeping and wailing we have a whole circus. The last production has been Babolin, a comic opera by Ferier and Prevel. These are the authors who made themselves famous by their Mousquetaires au Couvent, and this time they have excelled themselves, for their opera is one of the successes of the season. There has been only one thing better, and that was Madame Boniface. They do not locate the play at all, for the reason that one wanted to place it in one country and the other in another. They call it the country of "As you like it," governed very despotically by the Princess Mirano, who has only one passion, which is music. They tell her of a great singer, an Italian named Lorenzo, who is much liked by Bagatella, the *dame d'honneur* to the Princess, and the *dame d'honneur* to her old husband, General Karamatoff. The Princess does not go to the theatre, but gives an order to the General, who seems to be not only *valet de chambre* but Minister of War as well, to bring this singer to the palace. Lorenzo was invited to a champagne supper after the play, and goes in his costume of Babolin, who is supposed, by the country people, to be the fortunate spirit of that locality. When he arrives and meets the lady who had invited him, she calls out: "Oh, Great Scott! here is my husband." The husband turns out to be no other than the valiant General, who is seeking the great singer, Lorenzo, for the purpose of taking him to the palace, and here the piece really commences. Melissen, the innkeeper, who is very superstitious, marries Elverine, and believes that if he could only see the red devil his fortune would be made.

The wedding folks go home, and Elverine is left alone. A storm arose. In the midst of it Babolin appears, and as he is gotten up in the Mephistopheles style, he is naturally mistaken for the "old boy." He is pursued by the General with his small army, and persuades Melissen to say that his name is Lorenzo. So the General carries off the innkeeper. The next act is laid in the garden of the Princess, who is very much disappointed at the thin legs and cork-screw nose of the General's capture. She says: "Is this the man of my dreams?" However, she tells him to sing. Lorenzo has followed him, and does the old funny business of putting his arms through his sleeves and doing the singing, whilst the other only opens and shuts his mouth. The Princess is enchanted, and, like Oliver Twist, wants more. Melissa agrees to comply on condition that she turns away her face. She does so, and Lorenzo sings his best serenade, which pleases her so much that she calls all her court and says that she will marry him. This suits Melissen, who forgets his wife of the day before and wants to become Prince Consort. Bagatella suggests that they should have a little music, and as Lorenzo is not on hand to help he naturally makes a botch of it. They suppose that he is ill, and call in the court doctor, who makes the most fun in the play. By the aid of a big microscope he finds a hair in his mouth. Lorenzo eventually appears, explains the matter, and marries the Princess.

There are some beautiful airs in the opera, which will eventually become popular and familiar to every one. The best are "Remain Without a Light," "Look at His Style," "The Music-Lesson Song," and "Il a Fait un Couac" ("He has made a botch of it").

M. Montet does Lorenzo, and Berthelier brings down the house with his "Halte Feast;" Albert Brasseur, who is the son of the lessee of the house, is the best young comedian in Paris, whilst Mademoiselle Milly Meyer, as Bagatella, could not be surpassed. The situation of the Nouveautes is one of the best in the city, and as they always give the broadest of comedy, they invariably have full houses.

Mademoiselle Gavroche will not be brought out at the Renaissance until next season, and Manoir de Pictordin will be revived instead. This is a piece brought out at the Varietes in 1875, which achieved a grand success.

A kind of theatrical strike lately occurred at Nice, not amongst the performers, but on the part of the usually long-suffering public. The fauteuils for one of the first performances of our Van Zandt's roles had been advertised at twenty-five francs. The Nicois, and the foreign colony, protested against what they considered an imposition by the very practical method of staying at home, and they did it with such unanimity that the "first night's" performance had only sixty auditors all told. The next night they put the prices down to fifteen francs; but it was too late, and the engagement was a failure.

There is as much trouble in the Eden Theatre as there was in the garden of the same name. The general meeting of the stockholders took place on last Monday, and the balance-sheet showed a considerable deficit. After hearing the report the meeting accepted the resignations of Messrs. Bertrand, Cantin and Plunkett, and decided upon letting the Eden at an annual rent of 400,000f. to a company who would give a series of entertainments similar to those of the Folies Bergere. There are many competitors in the field, and amongst others is mentioned the director of the Bayreuth Theatre.

M. Adolphe Depeuty, journalist and dramatic author, has just died, aged fifty-seven. He wrote the Canotiers de la Seine, an amusing vaudeville of the old Folies Dramatiques Theatre, which had a long run, and is still revived from time to time. He was also one of the joint authors of En Classe, Mesdemoiselles. Madame Théo has signed with Maurice Grau, and goes to America for 30,000 francs a month; her contract is for ten months and 300,000 francs. She will play Madame Boniface and La Jolie Parfumeuse. Theo is the handsomest woman on the French stage, and although she cannot sing she is, unquestionably, one of the best actresses. She is the daughter of Madame Piccolo, who was the *proprietaire* of a café called Pavillion de l'Horloge (clock) on the Champs Elysees. She commenced singing as a child, and as she grew up a friend advised her to "marry and be good." She took the advice and married a tailor named Theophile Vachier. The name means cow-yard, and as that does not sound very well on the stage, she took the first part of her husband's given name. She is really a brunette with beautiful hair, but as her opposition, Judic, plays in black, she makes herself a "dyed blonde." All her coquetrie is on the boards, for off the stage she is as quiet as a funeral profession. She lives at No. 5 Place de Theatre Français, on the fifth floor, in such a simple, quiet style that no one would ever imagine that she is one of the first, if not the very first, actress in Paris. She has three beautiful children, who are the pets of the patrons of the theatre. She has improved so much since her last visit to America that you will scarcely recognize her, and you will find that her Madame Boniface is the best comic opera that you have ever heard. The only difficulty with me this week is that I have too much to tell you; however, it will keep until next week for seven days.

MENTOR.

Amateur Notes.

Very fashionable audiences greeted the Hasty Pudding Club on the evenings of April 3 and 4, at the University Club Theatre. The occasion was a benefit in aid of the Harvard Boat Club. The burlesque of Hernani was interpreted by members of the association. To describe the merits of this affair would be difficult. It is a melange of absurdities interspersed with airs taken from numerous operas. Much original business and puns were introduced, originated by the students. P. Thorndike, as Hernani, created amusement, and with H. F. Mandell, was liberally applauded for the well-managed sparring encounter during the play. S. A. Eliot and L. B. McCagg showed merit. Messrs. Osborne, Gardner and Curtiss, as three unsophisticated ladies, assumed female attire as if accustomed to skirts from infancy, and caused unlimited laughter. The other characters were acceptably filled.

*

The Pearl of Bagdad was presented at the Brooklyn Academy on Tuesday week to a crowded house. The opera is described as comic, but it is really a romantic composition. The book is by E. F. De Nyse. The music, written by J. M. Loretz, is commonplace, with the exception of a trio in the second act and a quintette in the third. Mrs. Emma Henry Thomas struggled hard with a difficult role, and used a fine voice very well. Miss Starritt acted Kaedji with spirit, but her voice was in some of the passages of too light a quality to meet the demands made upon it. Emmet Drew, in a female character, proved himself to possess a fair tenor, and his acting was quite comic. J. W. Macy, who made up as Ben Butler, carried off the honors as Scarapool, followed closely by John G. Hill. A large chorus interpreted the music in good style, aided admirably by a well drilled orchestra. The dresses by Eaves were capital.

*

Much of the success of a theatrical season depends upon the stage management. The Kemble performances are well directed by George Becks. Garrett W. Owens assumes the responsibility of the Mistletoe. D. H. Harkins, Ben Baker and William Davidge formerly coached the Laurel, Sans Souci, Wallack and Murray Hill in their entertainments.

In the casting of plays by amateurs great difficulty is experienced in getting people to fill old men and women characters. The majority of aspirants for dramatic honors are ambitious only to play juvenile parts.

The Mistletoe will present Blow for Blow at the Academy of Music on April 29.

On April 28, 29 and 30 A Midnight Marriage will be performed at the Madison Square Theatre. Professor Marwig is superintending a cotillon which will be introduced during the play.

Ernest Neyer, formerly musical director of the Standard Theatre, informs THE MIRROR that negotiations are pending for another production of Iolanthe by the amateurs who so successfully played it at the Academy of Music recently. If they are carried out successfully, the company will visit Philadelphia later.

The Pearl of Bagdad will be repeated on April 14 by the Amateur Opera Association at the Brooklyn Academy. The Chimes of Normandy is in rehearsal for production in May.

John W. Noble, the character comedian of the Gilbert, will benefit at the Academy of Music, Brooklyn, on April 19. He has done good work with this Society, and deserves a "bumper." Married Life and Villikins and His Dinah will be the bill for the occasion.

The Ticket-of-Leave Man was produced last evening by the Gilbert. The principal parts were assumed by Messrs. Darling and Hilliard and Nellie Kline. Extended notice is postponed until next week.

Many tickets have been sold for the performances of Led Astray at the University Club Theatre on April 25 and 26.

Much Ado About Nothing will be given by the Kemble on April 23.

—Most of the dudes who came here with Henry Irving's company affect Delmonico's and other hostelries up-town, where they are chiefly known for their economical orders. It has been their habit when in town to congregate each evening with those of the Wallack and other companies who cling to Anglican customs. This select set the other evening endeavored—for some time in vain—to induce Irving's high-priced tenor, Robertson, to sing. After great pressure, he yielded, singing in fair style several ballads. In the end it was found impossible to stop him. He rambled from one song to another, to the great disgust of numerous guests not of the party.

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Farewell performance of the great spectacular drama
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with its enormous company, band of gypsies and magnificent scenery.
Popular prices.
Monday, April 14—Bijou Opera Bouffe Company in ORPHEUS AND EURYDICE.

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Magnificent scenery and costumes, powerful cast.
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Entirely new and magnificent Costumes and Scenery.
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50 CENTS ADMISSION 50 CENTS.
Reserved seats, 50c., and $1 extra. Boxes, $2, $10, $20.
"America's handsomest place of amusement."
Every Evening at 8. Saturday Matinee at 2.
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Sole Proprietor and Manager, LESTER WALLACK.
EVERY EVENING AT 8, SAT. MATINEE AT 2.
Robert Buchanan's exquisite domestic drama of
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New and characteristic scenery and appointments and
A GREAT CAST.
Box-office open from 9 A. M. to 6 P. M.
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LAST WEEK OF TONY PASTOR'S SEASON.
All the successes of the year this week.
Four Roses—LESTER, ALLEN, SEAMAN and GIRARD; MARTENS TRIO, ST. FELIX SISTERS, BUSHELL'S BAD BOYS.
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LA VIE.
LA VIE.
Music by Offenbach. Libretto by Farnie.
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New and costly dresses by Dazian. Superb scenery by Merry. Novel mechanisms by Gale.
Grand Orchestra directed by Gustave Kerker.
Box-office always open.

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Gustav Amberg, - - - - - Proprietor.

In consequence of elaborate preparation for the new play the theatre will be CLOSED THE WEEK OF APRIL 7.

Easter Monday, April 14, first production of Mr. A. R. Cazauran's new American play,

THE FATAL LETTER.

Evenings at 8 P.M. Saturday Matinee at 2.

Seats now on sale.

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A Letter from Mr. C. D. Hess

TO MANAGERS OF COMBINATIONS AND THE PROFESSION IN GENERAL.

GRAN TEATRO NACIONAL,
CITY OF MEXICO, March 22, 1884.

In six days from date this letter will be in New York.

It will go by the first through train to leave Mexico for the United States.

This will give you an idea of the convenience which is at hand for visiting this country.

You will see that it is much easier than going to San Francisco, and *you can play your way from New York to the City of Mexico, and down to Vera Cruz, in large, populous cities, and in the handsomest theatres in the world, with but one night lost*, and that is made good by Sunday performances.

You can come from the East by half a dozen different routes, touching all the important cities, to El Paso, Texas.

Coming from California or Colorado, you are at the door of this Republic when you pass El Paso.

El Paso is an important railroad town, at present containing 6,000 population; has a good hall, stage and scenery, seating 800 persons; they will stand $1.50 to $2 for good attractions.

The first Mexican city after leaving the Texas border is Chihuahua (pronounced Chiwahwa), containing 25,000 inhabitants, with a theatre of $1,400 capacity.

Next comes Zacatecas; population, 65,000. Elegant theatre; capacity, $1,500. I am booked to play my opera company there for two weeks.

AUGUS COLIENTES comes next; population, 35,000. A magnificent theatre now in course of construction.

LEON is the next large city. Castro's Guide places the population at 166,000, but I think 100,000 more correct. The theatre here is one of the finest in the world; capacity $1,800.

GUANAJUATA (pronounced Guanauhata) follows Leon coming down; population, 65,000; capacity of theatre $800. A new theatre now building that will surpass any amusement building in New York when finished. My company has just played at Guanajuata a week.

QUERETARO comes next; a lovely city; population 45,000. The theatre a perfect gem; capacity, $1,100. My company gave five performances there.

Now you reach the City of Mexico, capital of the Mexican republic. Population in 1882, 315,000. It is increasing daily, and the influx incidental to the opening of the new railway will be very great.

There is already a large American colony here.

I have had over 800 English-speaking people in one audience.

The two leading theatres are the Gran Teatro Nacional and the Teatro Principal.

The capacity of the former is equal to the Academy of Music in New York, and of the latter about equal to Wallack's.

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PUEBLA.—Population 80,000. Theatre magnificent; capacity $1,500. I am booked to play there a month.

OVIDIAVA.—Population, 35,000. Fine theatre. I played a night there on my way up from Vera Cruz to $950, and the house was only three-fourths full. Am going there for a week next month.

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LOVE.—THE INTIMATION.
SCENE.—Bay View Cottage, States Island, with view of New York Bay and Harbor. (New, Hoyt.)

ACT II.
LOVE.—THE INSPIRATION.
SCENE.—The den of Giovanni Conti, Crosby Street, New York City. (New, Hoyt.)

ACT III.
LOVE.—THE REALIZATION.
SCENE.—An apartment in the house of Helen Montague, New York City. (New, Hoyt.)

ACT IV.
LAW.—THE CONSUMMATION.
SCENE I.—Law office of Sawyer and O'Paff, New York City. (New, Hoyt.)
SCENE II.—A street adjoining the residence of Helen Montague. (New, Hoyt.)
SCENE III.—The den of Giovanni Conti.

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